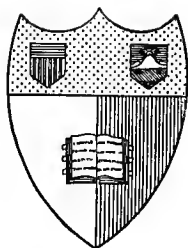


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DELLA ROBBIAS IN AMERICA

BY
ALLAN MARQUAND





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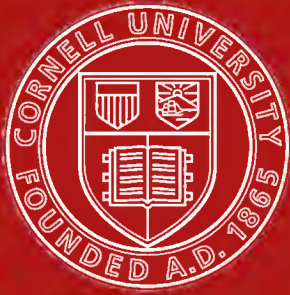
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DELLA ROBBIAS IN AMERICA

PRINCETON MONOGRAPHS IN ART AND ARCHAEOLOGY I

DELLA ROBBIAS IN AMERICA

BY

ALLAN MARQUAND

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TO

DR. WILHELM BODE

THE PIONEER IN ROBBIA STUDIES

P R E F A C E

When Cavallucci and Molinier published in 1884 a catalogue of all the then known works of the Della Robbias, four hundred and eighty-one in number, they knew of only one in America. By 1902, when Miss Cruttwell's book on Luca and Andrea della Robbia appeared, the total list had been increased to nearly eleven hundred. Of these only ten were in this country. At the present time America is known to possess more than seventy examples of Della Robbia work.

As I have in mind some day to publish a general catalogue of all the known works of the Robbia School, I might well defer until that day the publication of those which have reached this country. But as new examples are constantly arriving from Europe, in many cases improperly attributed and offered at enormous prices, I have persuaded myself that the present publication may be of service to collectors in this very special field of art. It is my hope also that some reader of this volume may in turn render me a service and direct my attention to Robbias still unknown to me. I take this opportunity of thanking Dr. W. R. Valentiner of the Metropolitan Museum of Art for directing my attention to various examples in private collections.

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I

LUCA DELLA ROBBIA

1399-1482.

The works of Luca della Robbia are almost entirely confined to Florence, and one who has not studied them in the Cathedral and the Opera del Duomo, at Or San Michele and in the Pazzi Chapel, at S. Miniato and S. Trinità, and the collection gathered in the Museo Nazionale, can hardly expect to understand his spirit and the quality of his work. The limited area of his activity is the more remarkable when we consider the centrifugal character of the Florentine school of his day. Outside of Florence when we have mentioned the lunette at Urbino, the tabernacles at Impruneta and Peretola, the altarpiece at Pescia, and perhaps the vaulted ceiling at S. Giobbe, Venice, we have about exhausted the list of Luca della Robbia's works to be found in Italy. Vasari's statement that he executed commissions for the Duke of Calabria has yet to be verified. Outside of Italy a few works by Luca della Robbia have drifted to Berlin, London, Paris, Vienna and Copenhagen, and it is fortunate for us that several have found their way to America.

I. Madonna and Child with a Scroll (Figs. 1-2).

Fortunate is the country which possesses so characteristic an example of Luca della Robbia's work as the Madonna which has recently enriched the collection of Mr. Benjamin Altman of New York (Fig. 1). It was formerly in the collection of Count Leonello di Nobili, Florence, but was put on sale in Paris and London for several years before a purchaser was found.¹

¹ Bode, *Zeitschrift, für bildende Kunst*, xxi (1910), p. 306.

The Madonna is erect in pose, reminding us of Luca's lunette compositions in which she appears between two angels or saints. Of these lunettes none is more beautiful than the one formerly in the Via dell' Agnolo and now in the Museo Nazionale, Florence.² The Altman Madonna has no background, but is set upon a low base and might well have been placed in a niche. The base is a rich blue in colour and has its corners cut away, as is the case with several of Luca's Madonnas. Our Lady is represented in life size and three quarter length. The type with oval head, broad forehead, gray eyes,³ straight nose, small half opened mouth, and pointed chin may be paralleled by several of Luca's Madonnas, but by none more closely than by the Via dell' Agnolo Madonna (Fig. 2). It was probably inspired by the same model.

We may notice that she wears a kerchief falling to her shoulders and a cloak fastened by cords. The kerchief occurs in a number of Luca's Madonnas of his best period. In the present instance it has a fluted border. The cloak is drawn together at the neck by two cords, each of which is provided with two tassels. Luca was evidently charmed by this method of fastening the cloak, for in the medallion of S. Jacopo Minore in the Pazzi Chapel, and in that of Temperance in the Cluny Museum, he makes use of a button and a tassel; and in the Madonna of the Bronze Doors he uses a single cord with a pair of tassels. In the present example the fastening is at once more complex and more charming, and the cloak with its simple folds has attained the height of naturalism. The Child is firmly held on his mother's left arm, and, like the Child of the Bronze Doors,⁴ is lightly draped, blesses with his right hand, and holds in his left a scroll inscribed EGO SVM LVX MVNDI.

On three other occasions did Luca della Robbia make a Madonna with the Child holding a scroll similarly inscribed—in the lunette from the Via dell' Agnolo, in that of S. Domenico at Urbino, and in the Madonna in the Innocenti Hospital, Florence. In none of these instances is the scroll as graceful as it is in the Altman Madonna.⁵ The lettering in this inscription

² Bode, *Denkmäler der Renaissance-Sculptur Toscanas*, Taf. 208; *Florentine Sculptors of the Renaissance*, Pl. 39; Cruttwell, *Luca and Andrea della Robbia*, p. 125; Marcel Reymond, *Les Della Robbia*, p. 105; Schubring, *Luca della Robbia*, Abb. 71.

³ The eyes have slightly greenish gray irises, as in the Frescobaldi Madonna in the Berlin Museum (No. 116N.).

⁴ Bode, *Denkmäler*, Taf. 214; *Florentine Sculptors*, Pl. 36; Cruttwell, *op. cit.*, pp. 80-88; Marcel Reymond, *op. cit.*, pp. 36-38; Schubring, *op. cit.*, Abb. 47-51.

⁵ A similar scroll of double curvature may be seen in the predella of Luca's Altar of the Holy Cross at Impruneta.



FIGURE I.—MADONNA. ALTMAN COLLECTION, NEW YORK.



FIGURE 2.—MADONNA AND ANGELS. MUSEO NAZIONALE, FLORENCE.

is very close in style to that in the Via dell' Agnolo lunette. The Altman Madonna was made by Luca della Robbia at a time when a woman of a shy, youthful type still made a strong appeal to him, and when gracefulness of line, modelling, and detail received more than usual care. Its date cannot be far removed from that of the Via dell' Agnolo lunette.⁶

2. *The Madonna of the Niche (Figs. 3-4).*

Another monument in this country which, without hesitation, may be attributed to Luca della Robbia is the Madonna in the collection of Mrs. George T. Bliss of New York (Fig. 3). This relief passed from the collection of M. Émile Gavet of Paris into that of the late Henry G. Marquand of New York, and was purchased by Mrs. Bliss at the sale of the Marquand collection in 1903. The Madonna is one of unusual charm, even when brought into comparison with other Madonnas by Luca della Robbia. She is figured in a niche capped by a semi-dome. The Madonna and Child are white, the niche, semi-dome, and frame, a turquoise blue enamel. Gold lines divide the dome and niche into a series of panellings, and rich floral scrolls with two coats of arms are gilded on the outer borders of the relief. All this decoration is painted, not enamelled.

The niche is an unusual feature in Robbia works. Its ribbed character may have been suggested to Luca's mind by the forms of Gothic architecture, such as the ribbed niches on the Campanile, or by the shell capped niches on Ghiberti's second Baptistery Gates. The turquoise blue is also an unusual feature. We find Luca experimenting with different shades of blue on the well known Madonna of the Apple in the Museo Nazionale. His sense for quality of colour seems to have developed slowly but surely, and is finely illustrated in the Medallion of the Stone Masons, and in the Medallion of the Merchants, on the exterior of Or San Michele. No other member of the Robbia school possessed such a colour sense. It is possible that the gilded floral scroll on the frame is a recent addition, but it follows well known motives exhibited elsewhere on Luca's works. He was not blind to the charm of Byzantine and Gothic floriated patterns. When we examine the figures, we find here also the type with which we are so familiar in his representations of the Virgin: her oval

⁶ Marcel Reymond assigns this lunette to the decade 1450-1460; Venturi to about 1450; Bode to before 1443; in the *American Journal of Archaeology*. ix (1894), pp. 2, 12, I assigned it to the decade 1430-1440. —

face with gray blue eyes, the partially opened mouth, her waving hair covered by a light veil, her plain gown and mantle falling in naturalistic folds, from which, however, Gothic conventions are not wholly gone. The nude Child and his mother form a compact group, a marked pyramidal composition. It may be observed that if we read the group from left to right, the Madonna is figured first, then the Child. Such is the case almost invariably with Luca's Madonnas. His nephew Andrea reversed the position, and, with few exceptions, placed the Child to the left and the mother to the right. The pyramidal character and the compactness of the composition is also more characteristic of Luca. Andrea's effort to emphasize the Child was often effected at the expense of the composition.

There are two Madonna types, generally admitted to be Luca's, with which the Bliss Madonna has strong affinities. One is the Madonna of the Apple, in the Museo Nazionale, of which there is an interesting variant in the Berlin Museum. In these the Madonna, the Child, and the treatment of the drapery, are closely analogous to those of the Bliss Madonna, although as a whole severer, less human, and less maternal. The other type is the Madonna with a draped, standing child. Of this there are several examples, two in Berlin, one in Vienna, and one in the Florence Museum. Dr. Bode has published a very instructive comparative study of them in the *Münchener Jahrbuch der bildenden Kunst*, I (1906), pp. 28-32. The best, which we reproduce here (Fig. 4), is in the collection of Dr. Eduard Simon in Berlin.

3. *Another Madonna of the Niche (Fig.5).*

There is also in this country a replica of the Bliss Madonna, in the collection of Mrs. Quincy A. Shaw, Jamaica Plain, Mass. This is about the same size as the Bliss Madonna and is slightly inferior to it in modelling. It may be observed, for example, that the fingers of the Child's right hand, clearly visible in the Bliss Madonna, are here indistinctly indicated. It is probable that this example was a second cast from the same mould. Besides the difference in modelling, other variations may be noticed. The Child here is entirely nude and the Virgin's mantle serves more completely as a background for the lower part of his body. The niche also has been modified. It has fewer panellings. These are blue in colour, and are separated by ribs of turquoise blue. In the spandrels of the face of the frame, green is introduced, and the circular disks, which may



FIGURE 3.—MADONNA. BLISS COLLECTION, NEW YORK.



FIGURE 4.—MADONNA. E. SIMON COLLECTION, BERLIN.



FIGURE 5.—MADONNA. SHAW COLLECTION, JAMAICA PLAIN.

once have been ornamented with coats of arms, are now empty. Much of the ancient gilding has disappeared, but traces of it are found in the hair of both Virgin and Child, on the girdle and on the borders of the Virgin's mantle, and at various places on the niche and frame. On the whole this is not quite so fine an example of Luca's handiwork as the Bliss Madonna. Some critics would be satisfied with saying that it is a copy of the other and hence to be relegated to the unattributed limbo of the Robbia School. But in my judgment it is a replica made in Luca's atelier under his supervision, and if signatures had been customary in such works it would have borne Luca's signature.

In assigning a date to the Bliss Madonna, I once put it as in the decade from 1430-1440.⁷ Possibly this is too early and Dr. Bode may be wiser in assigning it to about 1450. Certainly M. Marcel Reymond is wrong in assigning it to the early years of the sixteenth century and in attributing it to Andrea della Robbia.⁸ Andrea's Madonnas of the years 1489, 1505 and 1509 are well known to us by documented examples still existing in the Opera del Duomo in Florence, over the entrance of the Duomo at Pistoia, and over the portal of Santa Maria della Quercia at Viterbo (Fig. 56). These show to us that Andrea's Madonnas, especially in the early years of the sixteenth century, were far removed in type from the Bliss and Shaw Madonnas.

4. *The Nativity with Gloria in Excelsis (Fig.6).*

In the Museum of Fine Arts, Boston, may be seen a Nativity, loaned by Mrs. Quincy A. Shaw, which reflects the style of Luca della Robbia. We may notice that four adoring angels appear in the sky. This is not an uncommon feature in Luca's works. Adoring angels occur in the predella of the Tabernacle of the Holy Cross at Impruneta,⁹ and in a very beautiful Adoration in the collection of M. Foulc, Paris.¹⁰ The angels in the Shaw Nativity bear a general resemblance to the Impruneta angels and are singing the Gloria in Excelsis. The Madonna and S. Giuseppe recall Luca della Robbia types. The head of the Virgin is modelled along the same lines as

⁷ *American Journal of Archaeology*, ix (1894), p. 14.

⁸ *Les Della Robbia*, p. 204.

⁹ Bode, *Denkmäler der Renaissance Sculptur Toscanas*, Taf. 234; Cruttwell, *Luca and Andrea della Robbia*, p. 113; Marcel Reymond, *Les Della Robbia*, pp. 78-79; Schubring, *Luca della Robbia*, Abb. 56.

¹⁰ Bode, *Denkmäler*, Taf. 231; Schubring, *op. cit.*, Abb. 96.

the Prudence in the ceiling of the Portogallo Chapel at San Miniato. But the poses of the Virgin and S. Giuseppe are somewhat unstable, and the sculptor has not clearly expressed the basket or manger. We must accordingly assign this relief to some worker in Luca's atelier rather than to the master himself. The same pupil's hand may be recognized in two reliefs in the Museo Nazionale (Nos. 21 and 48), another in the Palazzo Bianco, Genoa, and still another purchased recently by Mr. Otto H. Kahn of New York.

5. *The Nativity with adoring Angels (Fig. 7).*

The Nativity in the collection of Mr. Otto H. Kahn, New York, is evidently by the same hand as the preceding relief, for there is the same blue sky, the same splashy clouds, the same mode of indicating hay and a similar wicker basket. Here the Child is more natural and is quite charming as he plays with his drapery and gazes timidly at the spectator. The ox and ass show the same eager interest in the event. It may be noticed that the figures are reversed, S. Giuseppe appearing to the left and the Virgin to the right. Even the ox and ass have changed places. The four angels are separated into groups of two, only three of whom are intently gazing upon the Child. Dr. Bode compares this relief with the one presented by Herr von Beckerath to the Museum at Krefeld,¹¹ with which it certainly has much in common. The Kahn Nativity betrays a striving for novelty. The large basket which contains the Child is set so far to the left that scant room remains for S. Giuseppe, and it is not very clear whether he is on his knees or standing on a lower level. His pose behind the crib puts him almost in a second plane of the relief. Possibly this accounts for his being apparently shorter than the Virgin. The angels of this relief, when compared with those on the predella of the Altar of the Holy Cross at Impruneta, exhibit the difference between atelier work and that which comes directly from the hand of a master. The charm which the Kahn Nativity undoubtedly possesses reflects in great measure the style and methods of Luca della Robbia.

6. *Lunette of the Madonna and adoring Angels (Fig. 8).*

As recently as the year 1910 Mr. J. Pierpont Morgan, of New York, brought to this country a small lunette containing a very attractive Ma-

¹¹ *Zeitschrift für bildende Kunst*, xxi (1910), p. 307.

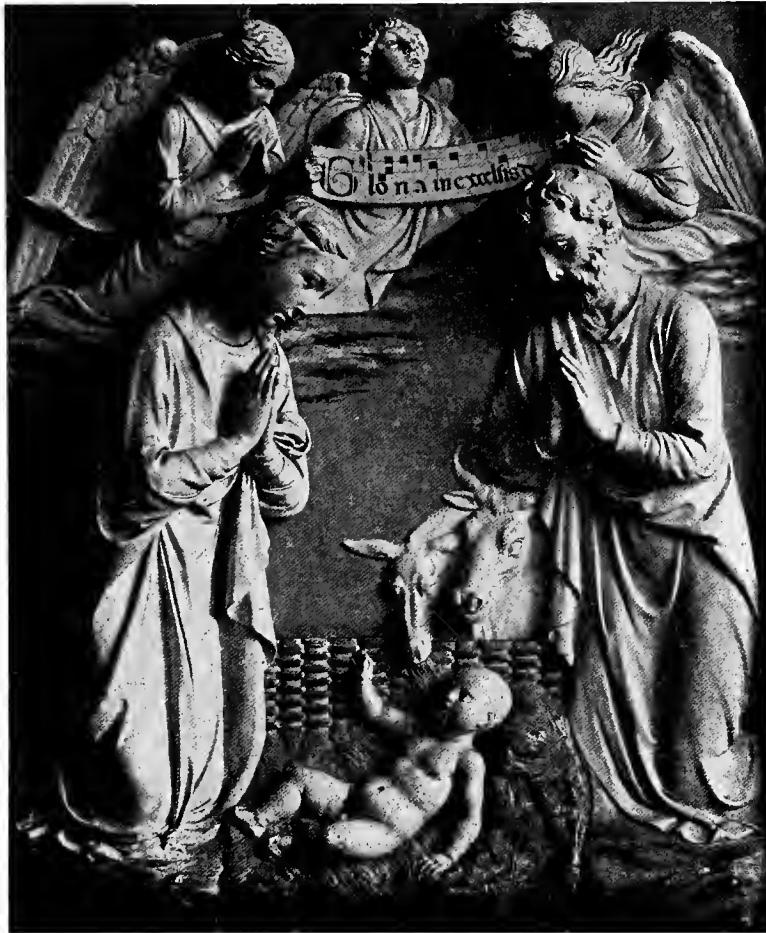


FIGURE 6.—NATIVITY. MUSEUM OF FINE ARTS, BOSTON.

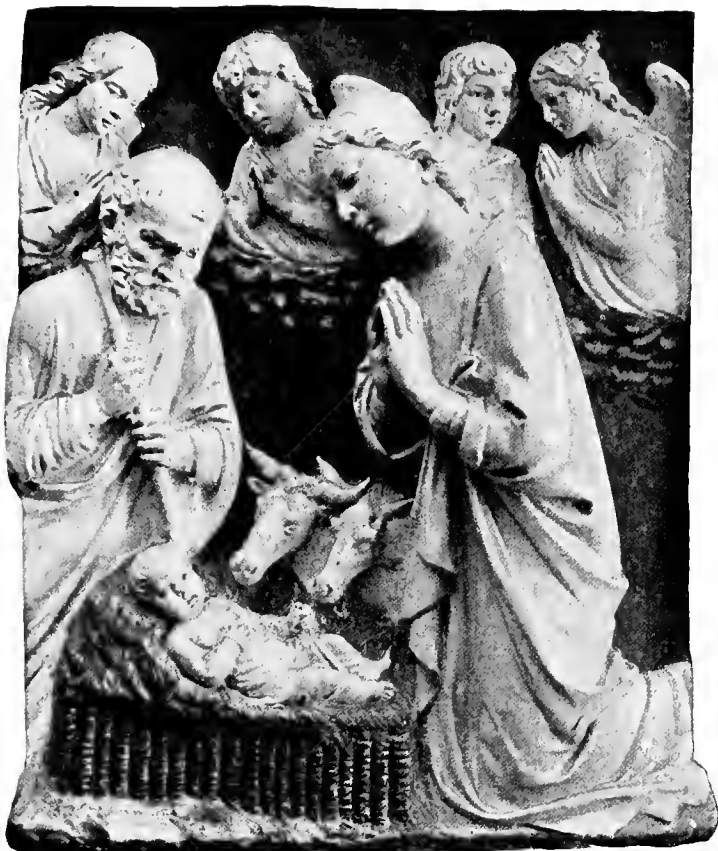


FIGURE 7.—NATIVITY. OTTO H. KAHN COLLECTION, NEW YORK.



FIGURE 8.—MADONNA AND ANGELS. J. P. MORGAN COLLECTION, NEW YORK.

donna and Child between two adoring angels. It belonged to the Antinori family of Florence, and once stood above the door of the small oratory of S. Maria della Quercia at Legnaia.¹²

The quiet dignity of the Madonna, the simple masses of her drapery, the presence of adoring angels with folded arms, the fact that none of the figures wear haloes have led even experienced critics to attribute this relief to Luca della Robbia.¹³ In a general way it does recall to our minds Luca's two lunettes in the Museo Nazionale, and the type of the Madonna is not unlike a Madonna by Luca in the collection of Madame André in Paris. Nevertheless, this attribution appears to me impossible for many reasons. In the first place the general treatment of the theme lacks the sincerity which characterizes all of Luca's work. This is especially evident in the adoring angels, whose piety is that of a studied pose, not the inevitable expression of pure devotion. Their draperies are arranged with obvious attention to the flow of line and show of limbs, not, as Luca's, composed of natural falling folds.

Secondly the composition, a Madonna with a nude standing Child holding a bird is a motive which was frequently used by Andrea della Robbia and his followers. Several examples in America we shall consider later. The prototype of this series appears to be, not this lunette, but Andrea's Madonna at S. Egidio (Fig. 14), which shows the Child's head, as in some of Luca's Madonnas, in close contact with that of his mother. His arm is about her neck and yet the fingers do not show. At Stia there is a very charming Madonna, made probably under Andrea's supervision, in which the Child is given a somewhat more independent position; a portion of the left arm is brought into view, but still the tips of the fingers do not show.¹⁴ In the Morgan lunette the Child is still further separated from his mother, but in spite of this his fingers, and very large ones, are plainly represented on his mother's neck. This elongated left arm of the Child, with its enormous fingers, is a defect which when realized detracts considerably from the beauty of the lunette.

We might mention further a number of qualities in which this lunette differs from the works of Luca della Robbia: the Child is here placed to the

¹² Carocci, *I Dintorni di Firenze*, ii, p. 392.

¹³ Bode, *Zeitschrift für bildende Kunst*, xxi (1910), p. 305.

¹⁴ Schubring, *Luca della Robbia*, Abb. 117.

left, as was customary with Andrea and his followers, but rare in Luca's works: the treatment of the hair is less plastic; the Madonna's nose is united with broad sweeps to the eyebrows in a way not to be found in Luca's heads; her eyes are coloured without distinction of pupil and iris, a characteristic carelessness of the later members of the school; and her mouth, instead of being small and open, is large and firmly closed. Hence, until some other examples of strictly analogous character are brought to our attention, we are inclined to attribute it vaguely to some unknown follower of Luca della Robbia.

7. *Seated Madonna with nude Child plucking Lilies (Fig. 9).*

This Madonna, in the possession of Mrs. Quincy A. Shaw at Jamaica Plain, Mass., is a variant of a well known type, one example of which is in the church of S. Andrea at Rovezzano. Other examples are in the collections of Prince Liechtenstein, Vienna, Mrs. Holman Hunt, London, Dr. Eduard Simon, Berlin, and later polychromatic variants in Herr Adolf von Beckerath's collection, Berlin, and in the Victoria and Albert Museum, London. In the primary conception of this composition the Madonna is seated upon a cushion, the two tassels of which are distinctly visible. These are seen in the Rovezzano, Liechtenstein and Shaw examples. The cushion rests on a light green sward on which are quaintly painted yellow plants or flowers. On the Madonna's head is a kerchief rolled and twisted so as to resemble a turban. The Simon example is one stage removed from the original conception. The cushion on which the Madonna is seated has lost its tassels and appears as an unintelligible mass of white. The turban is replaced by a veil. In the next stage, represented by the polychromatic examples in London and Berlin, the cushion is forgotten and the Virgin is seated on a rock.

The Shaw example has one detail lacking in the others. Three half figures of angels with folded hands appear in the sky, some of the blue of which is carelessly smeared across their bodies. The angels are not modelled with the care we are accustomed to expect from a master hand.

When we consider further the type of the Virgin, and especially the unskilful articulation of her right leg, we feel again that the entire production is not quite masterly. Yet the inspiration of the relief appears to have come from Luca himself: in composition it is not far removed from the Madonna

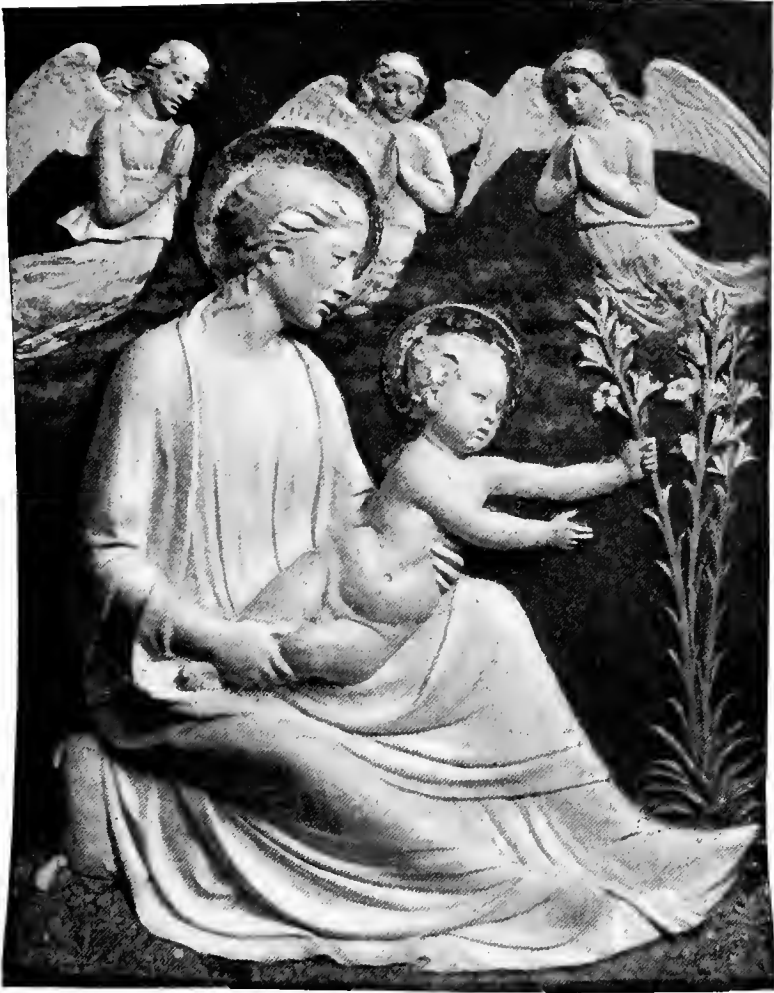


FIGURE 9.—MADONNA. SHAW COLLECTION, JAMAICA PLAIN.

with the Child plucking Roses in the Museo Nazionale. It may accordingly be said to have come from Luca's atelier rather than to be the work of his own hand, and to have been produced at a time when repetitions of his compositions were in constant demand.

8. *A Monk Reading (Fig. 10).*

In the collection of Mr. John G. Johnson of Philadelphia, is an unglazed terra-cotta plaque representing a Monk reading at his desk. It is an exact replica of a relief in the Victoria and Albert Museum attributed to Luca della Robbia.¹⁶ In style it reminds us strongly of the S. Girolamo of Luca's Bronze Doors in the Cathedral at Florence. The construction of the figure, the bench and its mouldings, and the cast of the draperies are sufficiently like Luca's to make such an attribution appear probable. On the other hand the London example came from the Campana collection, known to have contained many forgeries, and the Johnson example is apparently an exact replica cast from the same mould, without such variations in detail which we should expect in the replicas of Luca's day. Mr. Johnson attributes his plaque to Bastianini, a nineteenth century sculptor who deceived the world by his creations in fifteenth century style. This attribution may be correct, though difficult to prove.

There are a number of works of sculpture in this country attributed to Luca della Robbia, but having no relation to his style.

One of these is a beautiful bust in the collection of Mrs. John L. Gardner, Boston, labelled "Bust of Marietta Strozzi by Desiderio da Settignano, glazed by Luca della Robbia." That the bust represents Marietta Strozzi may be accepted from the resemblance to the two busts of her which came from the Strozzi palace and are now in the Berlin Museum and in the library of Mr. J. Pierpont Morgan, New York. I find it, however, difficult to believe that Desiderio himself should have made a bust of this form, pointed at the base and set on a pedestal. Florentine busts of the fifteenth century were terminated with a horizontal section broad enough to rest without a special support or pedestal. Nor can I believe that this bust was glazed by Luca della Robbia. The enamel is composed of too finely ground material, is too vitreous in surface, and too milky white in colour. Nor would Luca have left the eyes uncoloured.

Another work is an unglazed Madonna in a niche, published by Paul Schubring¹⁷ as belonging to Bardini, Florence, and attributed to Luca della Robbia (?). His attribution and its query we believe may be removed. The Madonna exhibits none of Luca's specific characteristics, although it may well be by some Florentine sculptor of the Renaissance period. The Madonna is now in the collection of Mr. Charles W. Gould of New York.

¹⁶ Robinson, *Italian Sculpture in the South Kensington Museum*, p. 54. Cavallucci and Molinier, *Les della Robbia*, p. 264.

¹⁷ *Luca della Robbia*, Abb. 92.



FIGURE 10.—MONK READING.
VICTORIA AND ALBERT MUSEUM, LONDON.

II

ANDREA DELLA ROBBIA

1435-1525

Andrea della Robbia extended the work of his uncle in various directions. Luca worked chiefly for Florence, while the works of Andrea were widely distributed. In Florence we obtain a very inadequate notion of the capabilities of Andrea della Robbia. We must visit an almost subterranean shrine in San Gaetano and the church of the hospital of Santa Maria Nuova to find adequate examples of his Madonnas. To be sure Andrea is charmingly represented in Florence by the *bambini* of the Innocenti Hospital, but to know him at his best we must visit Prato and Siena, Montepulciano, Foiano, and Arezzo, and above all climb to the summit of La Verna, where we find his masterpieces in a series of splendid altarpieces. Luca's work was in great measure concerned with the decoration of lunettes, vaults, and of exterior walls. Andrea continued this work but more frequently was called upon to supply altarpieces, large and small, reliefs for wayside shrines and for private chapels. Luca made few statues in the round; these are more frequently represented in the work of Andrea. Among the most beautiful of Luca's works are his Madonnas, timid and shy, but true to his lofty ideal of womanhood. Andrea was eminently qualified to follow in this line, and his reliefs rank with the most beautiful of all representations of the Madonna. Our Lady, however, is no longer representative of the plain people. She is seated on a more or less elaborately carved chair. She wears garments of finer material, sometimes highly decorated with floral ornament. The backgrounds vividly suggest an open sky with clouds in which appear the Sacred Dove or adoring angels. Cherub heads are introduced into the frames and the garlands of fruit and flowers are con-

ventionalized into a more stereotyped system of decoration. Such characteristics will appear more clearly as we consider his works in detail.

9. *Seated Madonna with draped Child blessing (Figs. 11-12).*

A very beautiful Madonna is in the collection of Mrs. O. H. P. Belmont in Newport, R. I., having been purchased from M. Émile Gavet, Paris (Fig. 11). As with the best of Andrea's works the figures are white against a characteristic blue ground. A little black is used for the shadows of the clouds, blue for the eyebrows and eyelids, and yellow for the irises. Otherwise we have only white and blue, although the border of the Virgin's mantle and her girdle were once ornamented with gold.

It may be noticed that in reading the relief from left to right, the Child is portrayed first, then the Virgin, as is characteristic of Andrea's Madonnas. This results in giving greater emphasis to the Child. It is evident that Andrea intended here no mere representation of motherhood. The Child is portrayed as a young divinity conferring a blessing on the world. Lest we fail to observe this, he is provided with a halo. His childhood is emphasized by the swaddling clothes. The mother is no less the divine mother and wears a halo. The doctrinal character of the composition is still further elaborated by the representation overhead of God the Father and the Holy Spirit, who concentrate their attention on the Child. They are surrounded by a glory of cherubs.

This relief is closely related to a very beautiful Madonna in Florence in the church of S. Gaetano (Fig. 12). The Florentine example is probably slightly earlier in date, and is less elaborate as a composition. Only the hands of God the Father appear in the sky, the Holy Dove is far more prominent, and the glory of cherub heads is absent. Neither mother nor Child wears the halo; they also vary in pose and modelling from the Belmont Madonna. The chair upon which the Madonna is seated is thrown into perspective so that we may see one of its sides carved like the cushion of an Ionic capital. In many similar cases only the rosette carved on the chair is visible. The S. Gaetano relief is surrounded by a frame of fruit and leaves not modelled in relief but painted on the flat, and less schematically composed than was customary with Andrea. When designing this relief, Andrea was probably still in the atelier of his uncle and strongly influenced by him.



FIGURE II.—MADONNA.
MRS. O. H. P. BELMONT COLLECTION, NEWPORT.

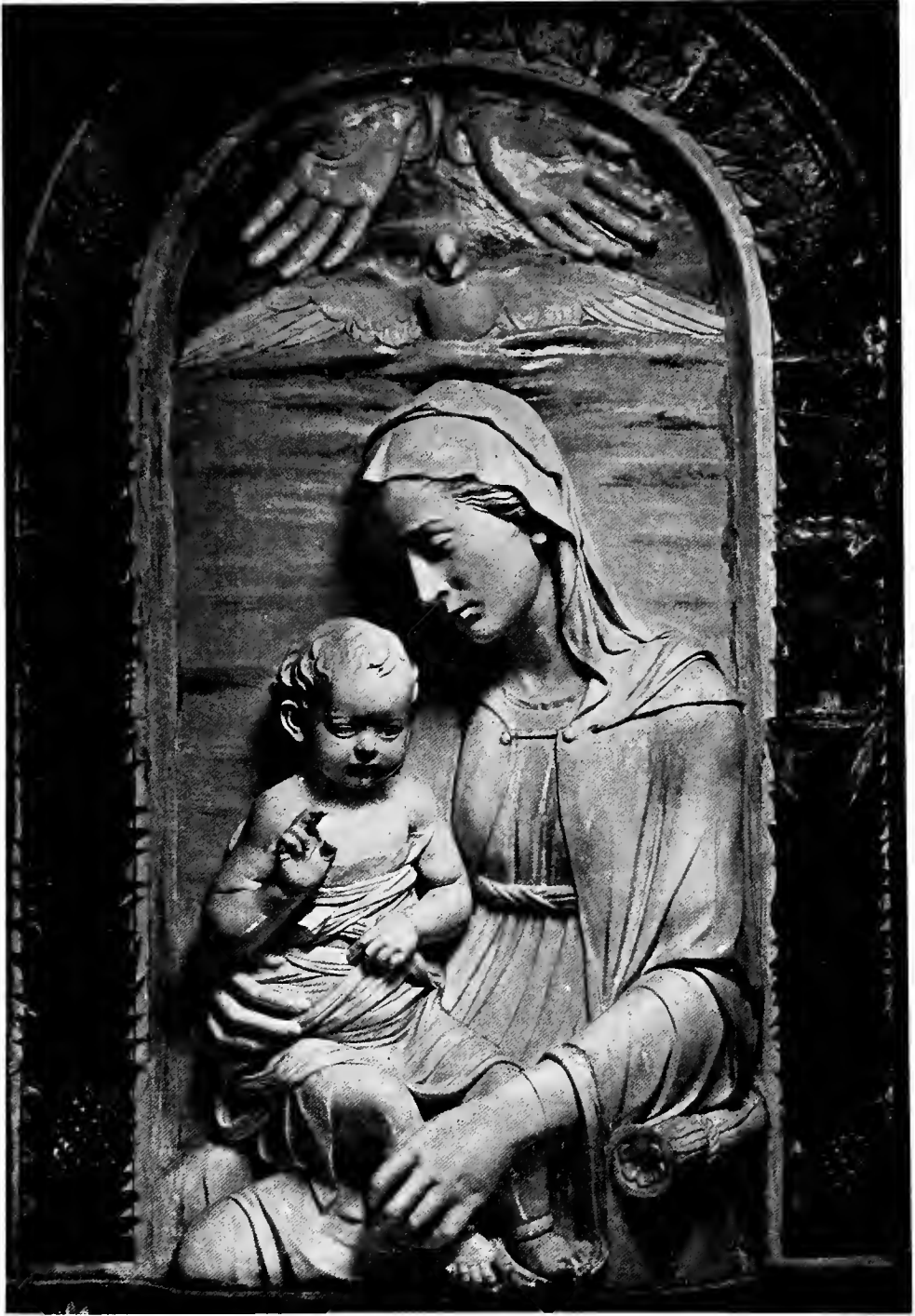


FIGURE 12.—MADONNA. S. GAETANO, FLORENCE.

Madonna with nude, standing Child holding a Bird (Nos. 10-12).

In S. Egidio, the church connected with the hospital of Santa Maria Nuova, Florence, there is a fine relief by Andrea della Robbia (Fig. 13), from which are derived three examples in America. The S. Egidio Madonna is not far removed in style from that in S. Gaetano; the Dove, though smaller, is still prominent; even the end of the chair is similarly represented in perspective. Here, however, a new motive appears: the Child carries a bird in his right hand. He has cast aside the swaddling clothes and is completely nude. It may be further observed that the clouds are more realistically represented; also that the Dove, Madonna, and Child all wear haloes. This is, therefore, slightly later in date than the S. Gaetano relief.

Derivatives from this type are not uncommon, and in some cases are quite far in quality from their prototype. The Dove is sometimes replaced by two or three cherub heads, the Madonna is deprived of her chair, and the Child stands not on his mother's lap but on an ill defined support, which may represent a balustrade.

10. An excellent example of a Madonna of this type is found in the collection of Mrs. Quincy A. Shaw at Jamaica Plain (Fig. 14). The Madonna is not seated, but stands behind a table, or balustrade. The Child's left arm is still about his mother's neck, but her left hand has fallen and grasps the Child's left ankle. This relief is not of the same quality as the S. Egidio Madonna. It is the product of the workshop, not by the master hand. It belongs to a period when the Robbia works were in great demand, for replicas of this type exist in the Castello di Lari; at Bardini's, Florence; in the Louvre; in the Victoria and Albert Museum; at Donaldson's London, and there is an excellent example at Rickmansworth. Balducci,¹ who was an enthusiastic admirer of the Madonna in the Castello di Lari, attributes it to Giovanni della Robbia, and tells us that it was made on an order from Alessandro di Pietro Segni, who was Vicario at Lari in 1524. His attribution does not carry much weight, inasmuch as the Madonna does not resemble Giovanni's well known types, but Alessandro di Pietro Segni was Vicario at Lari² from the 25th of September, 1524 until March 25, 1525. And this Madonna bears the Segni coat of arms. The court yard at Lari contains several coats of arms from the years 1523,

¹ *Notizie de' Professori del Disegno* (Milano, 1808-1812), vi, pp. 17-18.

² Repetti, *Dizionario geografico, fisico, storico, della Toscana*, s. v. Lari, p. 646.

1524 and 1525, and the style of the garlands makes it certain that the Lari Madonna was executed at the same time. At this period Andrea della Robbia can no longer have had an active share in the direction of the atelier, as he was in his eighty-ninth year in 1524 and died Aug. 4, 1525. It is his influence and his types, not his handiwork, that we see in these reliefs.

11. From the Ferroni Sale at Rome in 1909, there was brought to this country another variant of this type, which for a while was on exhibition in the galleries of Messrs. C. and E. Canessa, New York (Fig. 15). The cherub heads have been omitted; the Child's left arm is no longer around his mother's neck, and his right arm is slightly raised; the Madonna's left hand has shifted from the Child's left ankle to his foot. We may still recognize in this relief a strong influence from Andrea, but little or nothing of his personal handiwork. Its date is probably not far from 1525.

12. The same firm have in their possession a Madonna and Child with a Bird, somewhat like the Ferroni example but lacking a background (Fig. 16). This is not so close to Andrea's type, but shows somewhat the influence of Giovanni.

13. *Madonna with nude, standing Child blessing (Fig. 17).*

This relief, now in the possession of Mr. W. C. Endicott, Jr., Boston, was formerly owned by Mr. Thomas W. Ward, New York, who inherited it from his father Mr. Samuel G. Ward of Washington.

The motive of the Madonna with the Child blessing occurs in some of Luca's works, with the Child, draped or nude, seated on his mother's lap. With Andrea della Robbia almost without exception, the Child is nude and standing to the left.

In the Campo Santo at Arezzo there is an altarpiece by Andrea, where the Madonna, an entire figure, is seated on a bench or throne, holding on her lap the nude, standing Child in the act of blessing. Again at Arezzo, in the Cathedral, in the predella of Andrea's splendid altarpiece of the Trinity, the same motive occurs, the Madonna being, however, in half figure and seated on a chair.³ This latter composition was destined to become a favorite one and was repeated many times. There is another rectangular relief, very similar to this, in the collection of Prince Liechtenstein, Vienna; a round-headed replica is figured in Bardini's sale catalogue of 1902 (No.

³ Marcel Reymond, *Les Della Robbia*, p. 177; Schubring, *Luca della Robbia*, Abb. 114.



FIGURE 13.—MADONNA. S. EGIDIO, FLORENCE.



FIGURE 14.—MADONNA.
SHAW COLLECTION, JAMAICA PLAIN.



FIGURE 15.—MADONNA. CANESSA GALLERIES, NEW YORK.



FIGURE 16.—MADONNA. CANESSA GALLERIES, NEW YORK.

512); while the tondo with a polychromatic fruit frame in the Berlin Museum (No. 124) shows slight variations in treatment and a tendency to transform the seated into a standing Madonna.

14-15. *Madonna with nude, standing Child holding Drapery (Fig. 18).*

In the collection of Mr. J. S. Bache, New York (Fig. 18), and of Mr. Henry Walters, Baltimore, may be found medallions representing the Madonna with the nude, standing Child holding a bit of her mantle in his right hand and grasping her thumb in his left. On either side is a cherub head.

This is a composition of which there are several excellent examples. Perhaps the most charming and the most characteristic of Andrea is the tondo surrounded by a frieze of cherub heads and an outer garland of roses in the collection of M. Foulc in Paris.⁴ Although there is no indication of a chair, we feel that the Madonna is seated and that the Child stands upon her lap. At Santa Maria della Scala at Messina there was a repetition of this composition of slightly inferior quality, and in the Rudolfinum at Prague a fine example in which the Madonna's mantle is enriched with borders in relief. In both cases the frames have the cherub frieze and outer garland. There is an excellent example, framed in wood in the Victoria and Albert Museum (No. 5633 '59), and others in the collection of Marchese Canigiani, Florence, and M. Gustave Dreyfus, Paris. In the Museo Nazionale (No. 30), Florence, there is an example in which the Madonna is more heavily veiled. The type appears to have been copied, by some sculptor outside of the Robbia School, in a very decorative tondo in the collection of the Marchese Mazzarosa, at Lucca.⁵ Here the bit of mantle held by the child has evidently been mistaken for a bird, which, though frequently represented in Robbia reliefs, was nevertheless indicated in a different manner. In the Museum at Sèvres the same composition, without the cherub heads, is seen against a splashed background—evidently a modern reproduction.

In many of these replicas it may be observed that the original composition—that of a seated Madonna—is forgotten. The Madonna may be thought of either as seated or as standing. In the latter case the ground

⁴ Bode, *Denkmäler der Renaissance Sculptur Toscana's*, Taf. 269.

⁵ Alinari photograph, No. 8513.

upon which the Child stands is left quite ambiguous. This ambiguity occurs sometimes in painting, as for example in the very beautiful Madonna by Baldovinetti in the Louvre, where the Child reclines upon a balcony rail, and the Madonna's chair, for all we can see, rests upon empty space. In Andrea's Madonnas the beauty of the composition sometimes makes it superfluous to inquire whether all the accessories of time and space are accurately indicated.

16. *Madonna with nude, standing Child embracing her (Figs. 19-20).*

To the Museum of Fine Arts, Boston, the late Mr. Charles C. Perkins presented a Madonna holding a nude, standing Child, who has his left arm thrown about her neck (Fig. 19). It is not of the finest workmanship, but reflects a type established by Andrea della Robbia, and may be assigned to his atelier. It may be noticed that it had no background, the ground against which it now stands being of wood painted blue. Reliefs without backgrounds were not infrequently made by the Robbias. One resembling closely the Boston Madonna, also without a background, is set up in a street corner tabernacle in the Via della Scala, Florence.⁶ The Florentine example is set upon a low pedestal bearing the arms of some branch of the Medici family. There is a finer reproduction of the same composition by another hand in the Piazza dell' Unità Italiana (Fig. 20). This was originally a tondo, but is now set in a niche. The adaptation of this composition to the tondo was only partially successful, as it leaves the standing ground of the Child quite undefined. In the Boston example, and in that in the Via della Scala, the Child stands upon a ledge or pedestal which supplies a sufficient support. This type of Madonna we need not hesitate to assign to Andrea della Robbia, for he received pay for a very similar Madonna, set between two angels, still existing in the Museo dell' Opera del Duomo at Florence.⁷ The date of payment was Sept. 12, 1489, which gives us an approximate date for the Boston relief. It happens, however, that at this date Andrea was engaged upon the very beautiful lunette which stands over the entrance to the Cathedral at Prato. The fine quality of that relief is proof that these secondary works were executed by his assistants or followers, but under his direction and control.

⁶ Brogi, photograph No. 4729.

⁷ Cruttwell, *Luca and Andrea della Robbia*, p. 179; M. Reymond, *Les Della Robbia*, p. 143.



FIGURE 17.—MADONNA. W. C. ENDICOTT, JR. COLLECTION, BOSTON.



FIGURE 18.—MADONNA. J. S. BACHE COLLECTION, NEW YORK.



FIGURE 19.—MADONNA. MUSEUM OF FINE ARTS, BOSTON.



FIGURE 20.—MADONNA. PIAZZA DELL' UNITÀ ITALIANA, FLORENCE.

17. *The Madonna seated on clouds with nude, seated Child (Figs. 21-22).*

In the Art Museum of Princeton University, there is a rectangular relief presented by the late William C. Prime (Fig. 21). It represents a seated Madonna carrying a nude Child. It may be observed that she is seated upon blue clouds. The Madonna's face and the affectionate attitude of the Child are reminiscent of Luca; the composition is also possibly derived from Luca, but the spirit of both Mother and Child comes from Andrea.

In the Museo Nazionale, Florence, there is a replica of the Princeton Madonna, which was formerly in the gallery of the Hospital of S. Maria Nuova. A slightly elaborated example may be seen in the Petit Palais, Paris, in the Dutuit collection. The Madonna is still seated on clouds, but at either side of her are adoring cherubs, above is the Heavenly Dove, and her head is covered by a veil. The same subject is treated, with greater sweetness and charm, by Andrea himself, in a round-headed relief in the collection of Prince Liechtenstein, Vienna (Fig. 22). Here, however, the clouds have disappeared from beneath the Madonna and she seems to be seated on the ground. There is another charming replica at S. Stefano a Campoli near San Casciano. In this case the Madonna is distinctly thought of as seated on the ground, for the space to the left is occupied by a branching plant of annunciation lilies. In later reliefs the same composition occurs with a more developed landscape background, as for example in two *tondi*, one formerly in the Bardini Collection, and the other in a private collection near Florence, in which cherubs and Dove have disappeared, and a distant tree occupies one side of the field, while S. Giovannino approaches on the other. In one of these cases the influence of both Luca and Andrea is still evident, in the other we recognize types introduced by Giovanni della Robbia.

18. *Seated Madonna with nude Child seated on a Cushion (Figs. 23-24).*

A large medallion with a seated Madonna belonging to the Cerchi family in Pescia⁸ passed into the hands of Prince Demidoff, and was sold in the Palazzo di San Donato Sale,⁹ March 15, 1880. It is now in the

⁸ Cavallucci and Molinier, *Les Della Robbia*, p. 75.

⁹ Catalogue No. 375.

possession of Mrs. Cornelius Vanderbilt, New York (Fig. 23). The type is not unfamiliar to us and we may trace it in its various phases. One of the best, and most characteristic of Andrea examples, is the round-headed relief in the Museo Nazionale (No. 76), Florence (Fig. 24). Here the Madonna is firmly seated in the folding chair, holding the Child with her right hand, and with her left playing with his left foot. The Child, seated on a cushion, plays with her right thumb, and firmly catches her veil. In the clouds overhead are three cherub heads. The same composition recurs in another round-headed relief in the Cathedral at Arezzo.¹⁰ The modelling and various details have been varied, but the composition and the spirit are the same as in the Florentine example. Again the same theme is beautifully treated in a relief in the Museo Nazionale at Palermo,¹¹ where the folding chair has disappeared, or is dimly suggested beneath the mantle of the Madonna. The cherubs are increased to five and the Holy Dove is introduced. The clouds, though not in relief, are very strongly marked by waving strokes of black and white. At Hamburg, in the Museum für Kunst und Gewerbe,¹² this type of Madonna occurs in the form of a rectangular relief. There is less space for incidentals and accordingly the Dove, cherubs, and even the clouds, are omitted. The medallion in the Vanderbilt collection shows the same tendency to simplification. This was not due to any necessity arising from the contracted form of the medallion, for at Città di Castello there is a medallion containing a Madonna of a closely related type surrounded by six cherubs and the Dove.¹³ It was rather the general tendency in Italian sculpture at the end of the XV century to make larger figures and simpler compositions. The Vanderbilt Madonna is so large that only half of her halo may be represented within the frame. The type of the Madonna is not precisely that of the Madonna of the Cushion at Florence or Palermo, but is nevertheless a type found in many of Andrea's later works, as for example in the Madonnas at Stia, at Camaldoli, and at Viterbo. It was this type which inspired Giovanni della Robbia, when in 1497 he made the Madonna in the lunette of the Lavabo in Santa Maria Novella.

The frame, with its bunches of fruit in groups of three, is constructed

¹⁰ Alinari photograph, No. 9704.

¹¹ Alinari photograph, No. 19588.

¹² Bode, *Denkmäler*, Taf. 256, 1; Schubring, *Luca della Robbia*, Abb. 119.

¹³ Alinari, photograph, No. 4867.



FIGURE 21.—MADONNA. ART MUSEUM, PRINCETON UNIVERSITY.



FIGURE 22.—MADONNA, PRINCE LIECHTENSTEIN, VIENNA.



FIGURE 23.—MADONNA. MRS. VANDERBILT, NEW YORK.



FIGURE 24.—MADONNA. MUSEO NAZIONALE, FLORENCE.

according to Andrea's canons. It, however, is not modelled with Andrea's refined sense of form. We feel that some other hand than his executed the frame, and had also a share in the central relief, for the arm of the folding chair is not in proper perspective, and the further tassels of the cushion are similarly unsuccessful. Andrea dell Robbia was undoubtedly responsible for the general conception, the composition, the specific types, and even the mannerism of this medallion, but the execution was in a measure left to his assistants.

19. *Seated Madonna with nude Child standing on a Cushion (Figs. 25-26).*

The Madonna with a nude, standing Child, with his left arm about her neck and his right hand resting on her breast, occurs frequently in the works of Andrea della Robbia, notably in an altarpiece in the Berlin Museum,¹⁴ and in the lunette over the portal of the Cathedral at Pistoia, for which Andrea received payment on the 26th of August 1505.¹⁵ In the former case the Madonna is represented in full figure seated upon the clouds; in the latter she is represented in three quarter figure and standing. For smaller monuments the half figure was more popular and the Madonna was seated upon the folding chair. A good example of such a Madonna is found in a small chapel at Baragazza (Fig. 25). Here the type of the Madonna and of the Child, the cherubs and Dove, all indicate authorship by Andrea della Robbia. The end of the chair is fully exhibited, the knees of the Madonna are in evidence, and the Child rests his left foot gently on his mother's hand, while his right foot is caught between her caressing fingers.

This motive, so charming in its details, was repeated with variations by several members of Andrea's atelier. In the Pinacoteca at Città di Castello there is a tondo, possibly an early work of Giovanni della Robbia, in which the same motive recurs; but there is no indication of the chair, nor of the girdle, nor of the cushion, and to better fill the space there are six cherubs instead of four.¹⁶

The collection of Mr. Robert S. Minturn, New York, contains a small predella tondo in which Andrea's composition has been still further modi-

¹⁴ Bode, *Denkmäler*, Taf. 271; Schubring, *Luca della Robbia*, Abb. 103.

¹⁵ M. Reymond, *Les Della Robbia*, p. 201.

¹⁶ Carocci, *Arte Italiana Decorativa e Industriale*, v (1896), p. 30.

fied by one of his followers (Fig. 26). The Madonna's halo, by its oval form, suggests the tilted halo—a very unusual form in works of the Della Robbia school. In adapting the composition to the circular form the sculptor has omitted the Madonna's knees, and posed the Child upon a cushion. The Madonna's left hand shows a reminiscence of Andrea's original motive by its two extended fingers, but here they are stretched in a purposeless manner. Her right hand does not satisfactorily support the Child. It may be noted that the Madonna's arm is not covered, as is the case with Andrea's Madonnas, but is bare half way to the elbow. There is also a vague treatment of the hair, and the veil is tied as if the sculptor could not well express a knot. The background, though injured and repaired in part, is a beautiful blue, and the relief, as a whole, has picturesque charm.

Two medallions in the Museo Nazionale (No. 2 and No. 5), Florence, and one at Arsoli repeat this composition with slight variations, and are evidently by the same hand. It is almost an exact replica of a predella tondo in a large altarpiece in the Städel Institut at Frankfurt a/M.¹⁷

Madonna adoring the Child (Nos. 20-25).

No subject was treated more sympathetically by Andrea della Robbia than the Adoration of the Child. As a composition it may be considered an abbreviated Nativity, in which Joseph, the stable with the ox, ass, and the shepherds are omitted, and only Mary remains on her knees before the Child. The Madonna adoring the Child was nowhere so fully and beautifully expressed by Andrea as in the altarpiece set up at La Verna about the year 1479 (Fig. 27). Here the lovely mother kneels before the divine Child, who is resting comfortably on a bed of hay. Above her is God the Father, in a halo of cherubs, holding up both hands in admiration. The Holy Dove is also gazing upon the Child, and the heavenly hosts are represented by eight angels in adoring attitude, two of them bearing a scroll inscribed *Gloria in Excelsis Deo*.

If we think of all these figures as in the same plane, the composition appears over crowded and top heavy; but if we conceive of all the heavenly beings as in the sky and thus separated from the Madonna and Child, the composition becomes one of great beauty. No wonder that it was selected for frequent repetition.

¹⁷ Benkard, *Zeitschrift für bildende Kunst*, xxi (1910), p. 110.

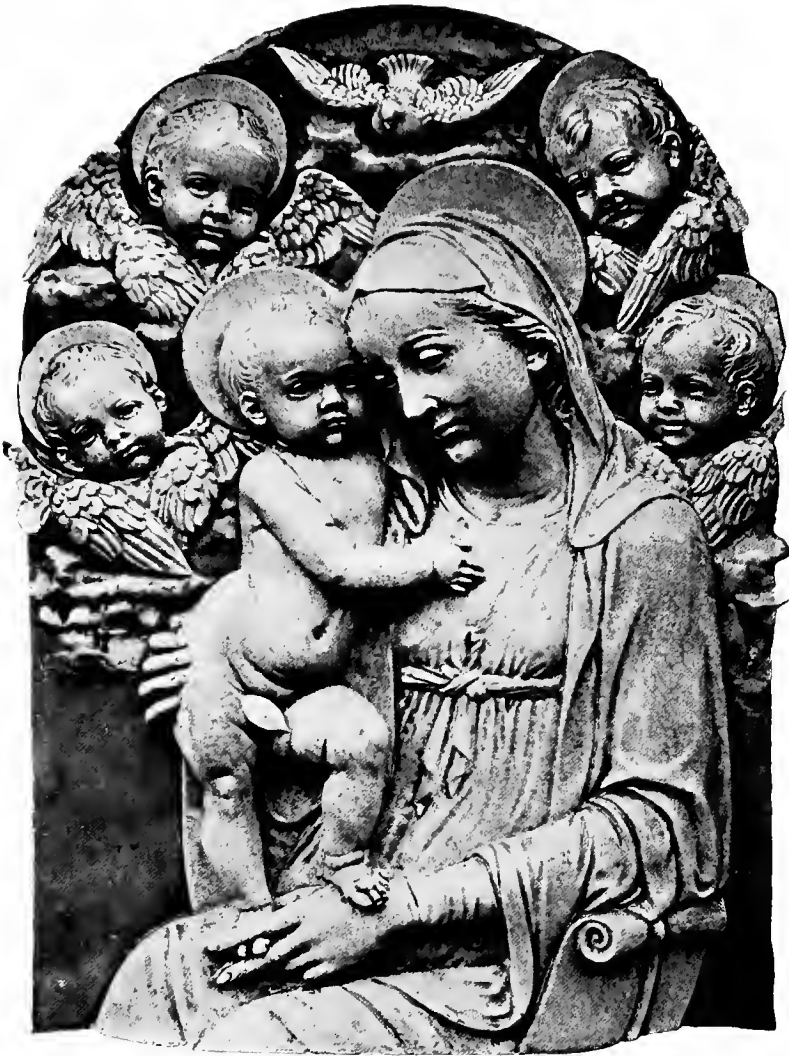


FIGURE 25.—MADONNA. CHAPEL AT BARAGAZZA.



FIGURE 26.—MADONNA. R. S. MINTURN COLLECTION, NEW YORK.

20. In the collection of Mr. Henry Walters, Baltimore, there is an important altarpiece representing the Madonna adoring the Child (Fig. 28). It bears the combined arms of the Buondelmonti and Pazzi families. Intermarriages between these two families occurred twice about the middle of the sixteenth century, and once earlier, in 1483. The latter date alone interests us. It was then that Alessandra, daughter of Guglielmo Pazzi and of Bianca di Petro Medici, who was a sister of Lorenzo Il Magnifico, became the wife of Bartolomeo di Rosso Buondelmonti.¹⁸ This couple left no descendants, so an altarpiece of a Madonna adoring her Child may have had to them a pathetic meaning. The altarpiece is said to have found lodgment in the eighteenth century in the Riccardi palace, and in recent years to have been the property of the Marchese Massimiliano Strozzi, Florence. The date of the marriage suggests that the altarpiece was ordered after the year 1483. This is confirmed by its style.

The outer frame consists of hanging garlands of fruit. The fruit consists of pine cones, apples, cucumbers, oranges, pears, chestnuts, poppies, and grapes, selected more or less at random and painted with distinguishing colours. The fruit is arranged in Andrea's stereotyped groups of three, separated by simple cross bands. This method of arranging fruit is distinctly conventional, unlike Luca's asymmetrical grouping. The bunches are not detached from each other, as in some of Andrea's earlier altarpieces, but are more continuous, as in his marble altarpiece at Santa Maria delle Grazie at Arezzo. The inner frieze of cherub heads is most characteristic of Andrea's style. It appears in his lunettes at Prato (1489) and Pistoia (1505) as well as in many other works.¹⁹

The central relief is a combination of three motives, the Gloria in Excelsis, the Coronation, and the Adoration. The Gloria in Excelsis, here represented by a simple angel bearing the scroll, was suitably introduced into scenes of the Nativity.²⁰ When this subject was reduced to the Madonna adoring the Child, the Gloria in Excelsis was usually omitted. Adoring angels were sometimes retained, as in a medallion in the Cluny Museum, but the La Verna and Walters Adorations are perhaps the only examples among Andrea's many repetitions of the subject where the Gloria in Excelsis is explicitly introduced. The omission of this accessory was due

¹⁸ Litta, *Famiglie celebri*, viii, s. v. Pazzi, Tav. 9.

¹⁹ See Marcel Reymond, *Les Della Robbia*, pp. 167, 168, 175, 177-179, 186, 193, 198, 201.

²⁰ S. Luke, ii, 13-14.

to the reduced size of the reliefs together with a desire to retain as more important the figures of God the Father and the Holy Spirit. The inscription on the scroll, which appears in the La Verna altarpiece as GLORIA IN EXCELSIS DEO is here written *Gloria in excelsis deo et in terra pas om(nibus)*, the spelling of which was apparently left to some illiterate assistant.

The Coronation as an event was beautifully depicted by Andrea della Robbia in the Osservanza at Siena. In the Walters altarpiece two angels hold a crown above the Madonna's head as a symbol of her future coronation. This symbol occurs in many of Andrea's altarpieces, especially in his later works, and in those of his followers.²¹ Below the crown, hanging from the wrists of the angels, is an embroidered band, possibly the *cintola* or girdle introduced to suggest the Assumption of the Madonna.²²

The Madonna adoring the Child was frequently represented by Andrea della Robbia and has been reproduced in many modern copies. The altarpiece recently acquired by Mr. Henry Walters is of unusual importance because of its close resemblance to one of Andrea's masterpieces—the Adoration of the Child at La Verna.

21. In adjusting this theme to small round-headed reliefs, the accessory figures were necessarily omitted or reduced in number. Thus at Palermo, in the church of S. Niccolò in Gurgo, and in the Victoria and Albert Museum (No. 7596), the Gloria in Excelsis is omitted, but God the Father crowned, surrounded by six cherubs, and the Holy Dove are retained. The Child here also rests on green hay.

In the collection of Mr. Martin A. Ryerson, Chicago (Fig. 29), there is a round-headed relief of slightly different character. The Divine Father wears no crown, but he is still surrounded by six cherubs, the Dove also is retained, but the Child rests not on hay, but on clouds. Possibly this type goes back to an original still earlier than the La Verna altarpiece. There are many replicas of it familiar to those who have visited the Museo Nazionale, Florence, the Victoria and Albert Museum, London, and the Museo Industriale, Rome. Others are found in various private collections in Europe.

²¹ See Marcel Reymond, *op. cit.*, pp. 171, 199, 201, 211, 213, 233, 234, 242, 255, 257.

²² Andrea's angels often carry scrolls or kerchiefs without symbolic significance. In the altarpiece of the Medici Chapel of Santa Croce, Florence, they hold a long ribbon, and at Galliciano a long scarf, suggesting possibly the *cintola* (Reymond, *op. cit.*, pp. 171, 234).

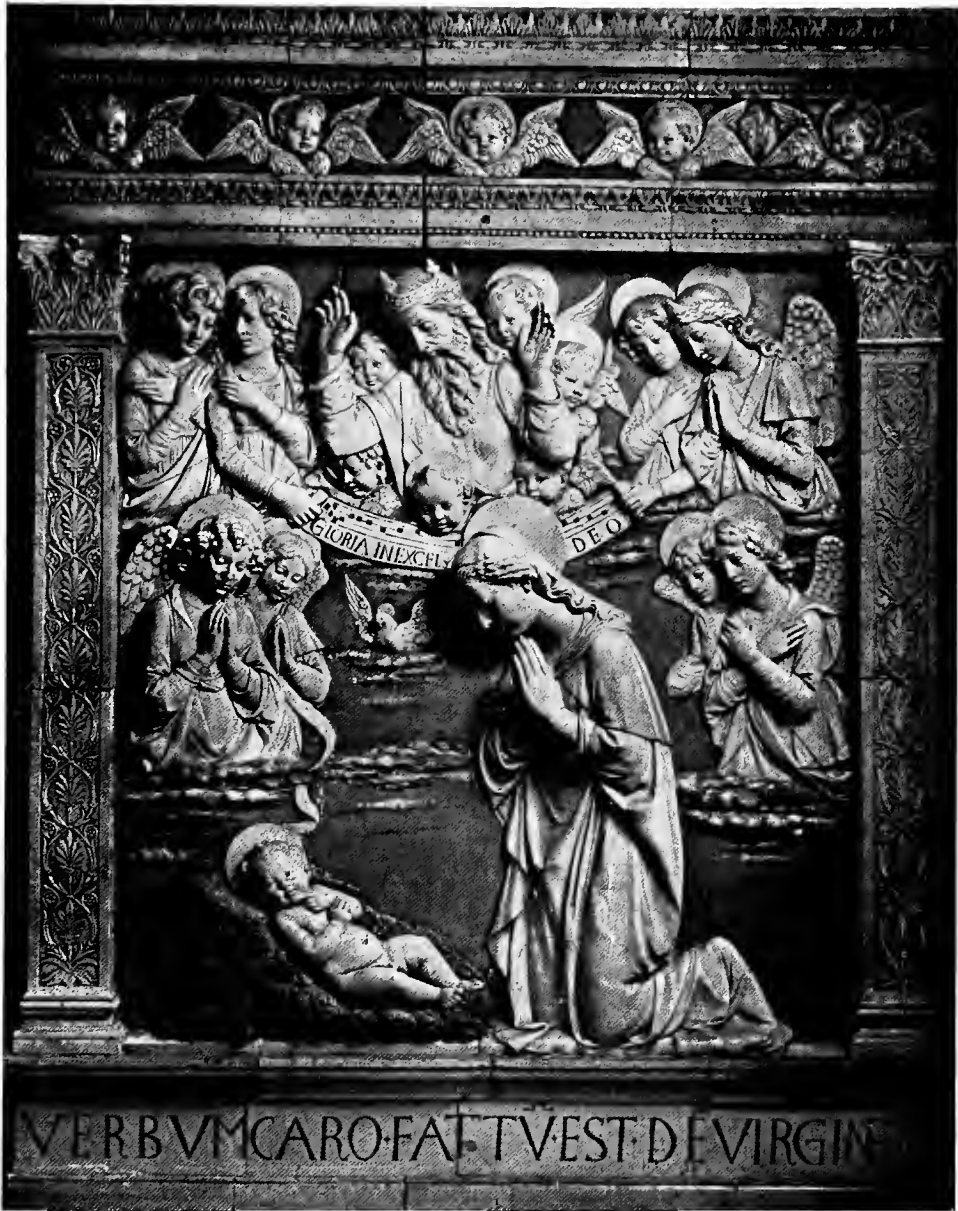


FIGURE 27.—ADORATION, LA VERNA.



FIGURE 28.—ADORATION. WALTERS' COLLECTION, BALTIMORE.



FIGURE 29.—ADORATION.
M. A. RYERSON COLLECTION, CHICAGO.



FIGURE 30.—ADORATION.
S. UNTERMYER COLLECTION, YONKERS.

22. In the collection of Mr. Samuel Unternyer at Yonkers (Fig. 30) may be seen an Adoration similar to that owned by Mr. Ryerson.

23. A very beautiful example of the Adoration of the Child was formerly set in a wayside shrine at S. Maria della Palma, near Florence. It represented the unusual arrangement of the Madonna to the left with the Child on clouds to the right. God the Father, wearing a simple triangular coronal, similar to those used by Luca della Robbia, and surrounded by six cherubs, makes the composition top heavy. Possibly this was a youthful work by Andrea, based in part on the methods of his uncle. In the Ashmolean Museum, Oxford, there is another round-headed relief in which the Madonna and Child are similarly posed, and where are figured also God the Father, the Holy Dove, four cherubs, and two angels. The disadvantage of crowding so many figures at the top was recognized in the course of time, and one by one the heavenly accessories disappear.

A round-headed relief of this type in the collection of Mr. Stanley Mortimer at Roslyn may be assigned to Andrea's atelier. The base is carelessly inscribed AVE MARIA GRAZIA PLENA. The composition of the accessories is also somewhat crude. Above the Madonna's head is the Dove, and on either side inordinately large cherub heads. Andrea himself would have given us a more evenly balanced composition. Around the relief is a frieze of cherub heads, and beyond this a closely composed garland of fruit and flowers, both inspired by Andrea's models. The console contains the arms of the Del Pugliese family. Francesco del Pugliese was one of the Priori of Florence in 1490 and again in 1499. It is possible that he may have given the commission for this charming shrine.

24. In the collection of Mr. Mortimer L. Schiff, New York, there is a small medallion, somewhat concave, with a suspiciously vitreous glaze. The Child, to the left, rests on thick green hay, his left arm on his breast and his right along his side. Between him and his adoring mother are the heads of the ass and the ox, borrowed from more complete representations of the Nativity. The Madonna's head is covered by a veil which falls over her shoulders. In type she resembles the Madonnas made by Andrea late in life or by Giovanni della Robbia in his early works. In the heavens are two relatively large cherub heads.

25. In the collection of Mr. Edward J. Berwind, Newport, there is a rectangular relief which may be roughly classed as of the school of

Andrea (Fig. 31). It was purchased at the Ferroni sale—Rome, 1909. Here the Madonna, with unusually large halo, kneels in adoration of the Child, who is made comfortable by a pillow for his head, while he plays with the end of his mother's mantle. There is no suggestion of landscape, except that S. Giovannino with folded hands and bearing a cross rushes from the background toward the Child. The vacant spaces above are filled with two half figures of adoring angels. This composition was repeated almost without variation in a painted stucco relief in the collection of M. Émile Gavet, Paris, and may have been derived from a lost work by Andrea della Robbia. A fragmentary composition in the Cathedral at Arezzo has a somewhat similar, but not precisely the same, character.

26. *Altarpiece representing the Assumption of the Virgin, with Saints* (Fig. 32).

This altarpiece, in the Metropolitan Museum, New York, came from the mortuary chapel of the Prince of Piombino. At one time it suffered considerable damage and was crudely restored. The head of the Virgin is modern. Of the four standing saints only one, the Bishop S. Donato, is intact; the three to the right have modern heads. At least one of the cherub heads has been renewed. These restorations detract considerably from the beauty of the altarpiece. Had the restorer reproduced the heads of the Virgin, of S. Francesco, of S. Bernardino and of the praying Saint (Bonaventura?) from other well known types by Andrea della Robbia, the impression produced by this altarpiece would have been vastly improved.²³ However these very restorations helped me to observe some of Andrea's distinguishing characteristics. The modern heads have a very white, vitreous glaze, which reflects light to a degree which interferes with our appreciation of form. Andrea's use of glaze varied considerably. It was sometimes moderately thick and again very thin, sometimes clean and pure and at times gritty and full of sand. But it seldom exhibited anything like the sheen of these modern heads. Again the eyes of the modern heads have dark blue linear eyebrows and dark blue massive pupils with no indication of irises, whereas the eyes of the Bishop S. Donato are here represented in a way which is repeated again and again in Andrea's work. The eyebrows and eyelids are indicated by many short strokes and dots of blue, the pupils are almost black, and the irises are the colour of copper.

²³ See *American Journal of Archaeology*, vii (1891), 422-431, Pls. 22-23.



FIGURE 31.—ADORATION. E. J. BERWIND COLLECTION, NEW YORK.



FIGURE 32.—ASSUMPTION AND SAINTS. METROPOLITAN MUSEUM, NEW YORK.

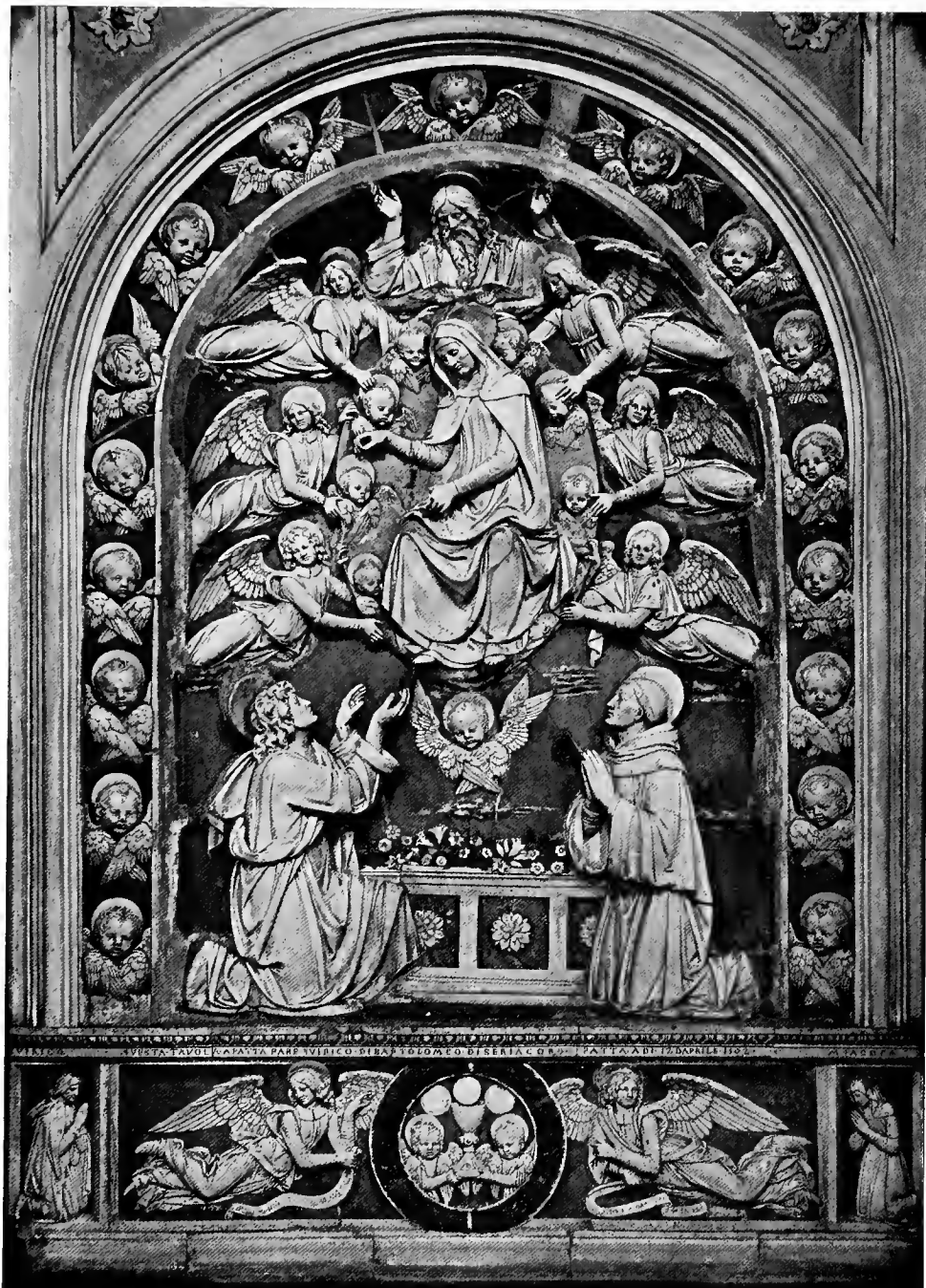


FIGURE 33.—MADONNA DELLA CINTOLA. FOIANO.

In Luca's Madonnas the eyes are usually represented with gray blue irises. Andrea's figures of both men and women have almost uniformly copper-coloured or yellow irises. The inference from this is clear. Luca's ideal lady had light blue eyes, Andrea's had hazel eyes. This distinction is almost as valuable as would be the signing of their names to their works. There are, however, many other indications of Andrea's authorship displayed in this altarpiece.

One of the most striking is the frieze of cherub heads, the types of which recall the *bambini* of the Innocenti Hospital attributed by Vasari to Andrea della Robbia. The Madonna in a *mandorla*, or almond shaped glory, with cherub heads, occurs in many of Andrea's altarpieces. One of these, from Foiano, we publish here (Fig. 33) because of the striking similarity of the cherubs and of the angels and of the lily-laden sarcophagus with porphyry panelling. Even closer in type, so far as the Madonna is concerned, is Andrea's relief of the Virgin in a *mandorla*, in the Cathedral at Arezzo. In several of Andrea's Assumptions angels uphold the *mandorla*, as in the altarpiece at Foiano. Elsewhere, as in the Coronations of the Virgin in the Osservanza at Siena, and in the splendid altarpiece at Aquila, musical angels, as here, celebrate the presence of the Virgin in the heavens. S. Francesco was represented by Andrea della Robbia at La Verna in precisely the same attitude as here; but with a head of far greater pathos than the modern restorer has given him. S. Bernardino also, with his modern head is not impressive, but if he had been restored from the S. Bernardino of the altar of the Madonna enthroned with attendant Saints in the Cathedral at Arezzo, he would have been represented with something of his original power. The same is true of the remaining Franciscan Saint.

In spite of all defects we can obtain from this monument some notion of Andrea's composition and of his charm as a sculptor. Its date cannot be very far removed from that at Foiano, which bears an inscription of the year 1502.

27. *Fragment of an Angel (Fig. 34).*

In the store rooms of the Museum of Fine Arts, Boston, there is the head of an angel, loaned by Mrs. T. O. Richardson. It is only a fragment, and has been painted white. If the paint were to be removed the original

charm of this angel head would be apparent, and we should probably find also some trace of a wing now broken away. In Andrea's representations of the Assumption of the Madonna, the *mandorla* in which she is seated is upheld by four or six angels. This fragment may well have come from a lost Assumption by Andrea himself.

28. *Cherub head (Fig. 35).*

Cherub heads were often used by Andrea della Robbia, in the glories which surround the Divine Father or the risen Madonna, or independently as symbols of Heaven. Frequently also they are mere decoration, used in friezes, frames, or consoles. This triple winged cherub, formerly in the collection of M. Émile Gavet, Paris, is now in the possession of Mr. E. J. Berwind, Newport. It forms a rectangular plaque large enough to have been used in a small frieze, like that in the Collegiata at Montevarchi. There is a series of plaques of similar character in the Louvre, some with a single cherub head, others with two heads, and others with flying angels. Possibly this belonged to the same series and originally adorned the walls of some church or chapel. This head is well enough modelled to have been produced under the immediate supervision of Andrea himself.

29. *Predella piece representing the Nativity (Fig. 36).*

Andrea della Robbia represented the Nativity, in his large altarpieces, in two ways: either as taking place before a cave or as under the roof of a stable.²⁴ This subject was also frequently treated in the predellas of his altarpieces, when it occurs in two types: either before a cave or as in an open landscape.²⁵ The Nativities of the cave type are usually of better workmanship and are more likely to have come from the master hand. The predella piece in the Metropolitan Museum was not made by Andrea himself, but was probably made in his atelier and for one of the altarpieces of his later period. It resembles most a predella Nativity in the highly polychromatic altarpiece of the Madonna enthroned with Saints, in the

²⁴ A good example of the cave type may be seen at S. Lorenzo, Bibbiena, and of the stable type at S. Chiara, Borgo S. Sepolcro.

²⁵ Cave nativities may be seen at Assisi, S. Fiora, and Siena; landscape nativities at Aquila, Arezzo, Foiano, Florence (Misericordia), Montepulciano, and in Berlin (Varramista altarpiece).



FIGURE 34.—FRAGMENT OF ANGEL. MUSEUM OF FINE ARTS, BOSTON.



FIGURE 35.—CHERUB HEAD. E. J. BERWIND COLLECTION, NEWPORT.

Cathedral at Arezzo. This has been attributed to Giovanni della Robbia,²⁶ but is in Andrea's style. Giovanni seldom represented the Nativity, and when he did so, as in the altarpiece in the Seminario at Fiesole,²⁷ he modified Andrea's types.

30. *Head of a Young Man (Fig. 37).*

The Metropolitan Museum possesses another relief which may be attributed to Andrea della Robbia, a medallion representing the head of a young man. It was purchased at the Henry G. Marquand sale in 1903, and was previously in the collection of Count G. Stroganoff, Rome. Busts of a somewhat similar character are found in the Berlin Museum and in the collection of Prince Liechtenstein, Vienna; another was in the Spitzer collection in Paris, and still another on sale at Simonetti's in Rome. Of these the Berlin bust is the best, and is attributed to Luca della Robbia. The Liechtenstein bust is surrounded by a garland like those of Andrea della Robbia, and the young man's eyes have his copper coloured irises. In the Metropolitan Museum example the frame has only a single file of pine cones, fruit, and leaves; the youth's eyebrows and lashes are blue and the eyes have yellow irises. Who the young man may be is not easy to determine. Miss Cruttwell tells us that it was probably intended for S. Ansano or some other Boy Saint,²⁸ Dr. Bode considers it a portrait bust.²⁹ We cannot settle the matter, but venture to suggest that it may be the young David, who was frequently represented in the XV century and possibly by Luca himself in the framework of his Bronze Doors.

The date of this medallion cannot be far from 1475, as a single file garland composed in like manner of pine cones alternating with fruit surrounds the *stemma* of Antonio di Lorenzo Buondelmonti on the Palazzo Pretorio at S. Giovanni in Valdarno, indicating that he held the office of Vicario during the years 1474 and 1475.

31. *Boy with a Dolphin (Fig. 38).*

This statuette has the same recent history as the medallion just described. It passed from the collection of Count Stroganoff into that of the late

²⁶ M. Reymond, *Les Della Robbia*, p. 253; Cruttwell, *Luca and Andrea della Robbia*, p. 221.

²⁷ Alinari photo. No. 3292; Brogi, photo. No. 9862.

²⁸ *Luca and Andrea della Robbia*, p. 89.

²⁹ *Florentine Sculptors of the Renaissance*, p. 110.

Henry G. Marquand and is now owned by Mrs. Edwin C. Hoyt of New York. The greenish blue dolphin, the white enamel of the boy, and the bright green of the palmette make interesting colour contrasts. In type the boy is a brother of the charming Boy with a squirrel, in the Liechtenstein collection, Vienna,³⁰ and is almost a replica of one of Andrea's *putti* holding a garland, now in the *pinacoteca* at Città di Castello. This statuette may well have been designed as a fountain figure made about the same time as Verrocchio's more active, but less beautiful, Boy with a Dolphin, made for Lorenzo de' Medici's Villa at Careggi between the years 1476 and 1480.

A light green copy or replica of this statuette appears to have been sold in the Castellani sale in 1884.

Ciboria (Nos. 32-33).

After Luca della Robbia had made his beautiful tabernacles for the church at Impruneta, glazed terracotta was frequently employed for tabernacles, or ciboria, in Florentine and country churches. These were principally for the preservation of the Sacred Host, sometimes inscribed HIC EST PANIS VIVVS QVI DE CELO DESCENDIT; but ciboria for Holy Oil were also made, with or without the inscription OLEVM INFIRMORVM. An imposing example, made in the atelier of Andrea della Robbia in the closing years of the 15th century, may be seen in the church of the SS. Apostoli in Florence (Fig. 39). Here we may observe the emphasis laid by Andrea on the idea of the Trinity. The Divine Father, blessing, appears in the lunette, the Holy Dove is below, while the emblems of the Son are represented on the predella. The sacred emblems are supposed to be stored at the end of a vaulted nave, on either side of which are two adoring angels. Outside of the framed tabernacle are two large angels drawing back the veil of the temple.

32. In the collection of Mrs. John L. Gardner, Boston, is the central relief of one of these ciboria from Andrea's atelier (Fig. 40). It was formerly in the collection of M. Émile Gavet, Paris. In comparing it with the ciborium at SS. Apostoli we can see its abbreviated character. The vaults of the nave show two rows of cofferings instead of four, and the columns are omitted. From either side a single angel rushes forth in adoration, but each is of considerable size compared with the diminutive

³⁰ Venturi, *Storia dell' arte italiana*, vi, fig. 405.



FIGURE 36.—NATIVITY. METROPOLITAN MUSEUM, NEW YORK.



FIGURE 37.—HEAD OF YOUNG MAN. METROPOLITAN MUSEUM, NEW YORK.



FIGURE 38.—BOY WITH A DOLPHIN. E. C. HOYT COLLECTION, NEW YORK.

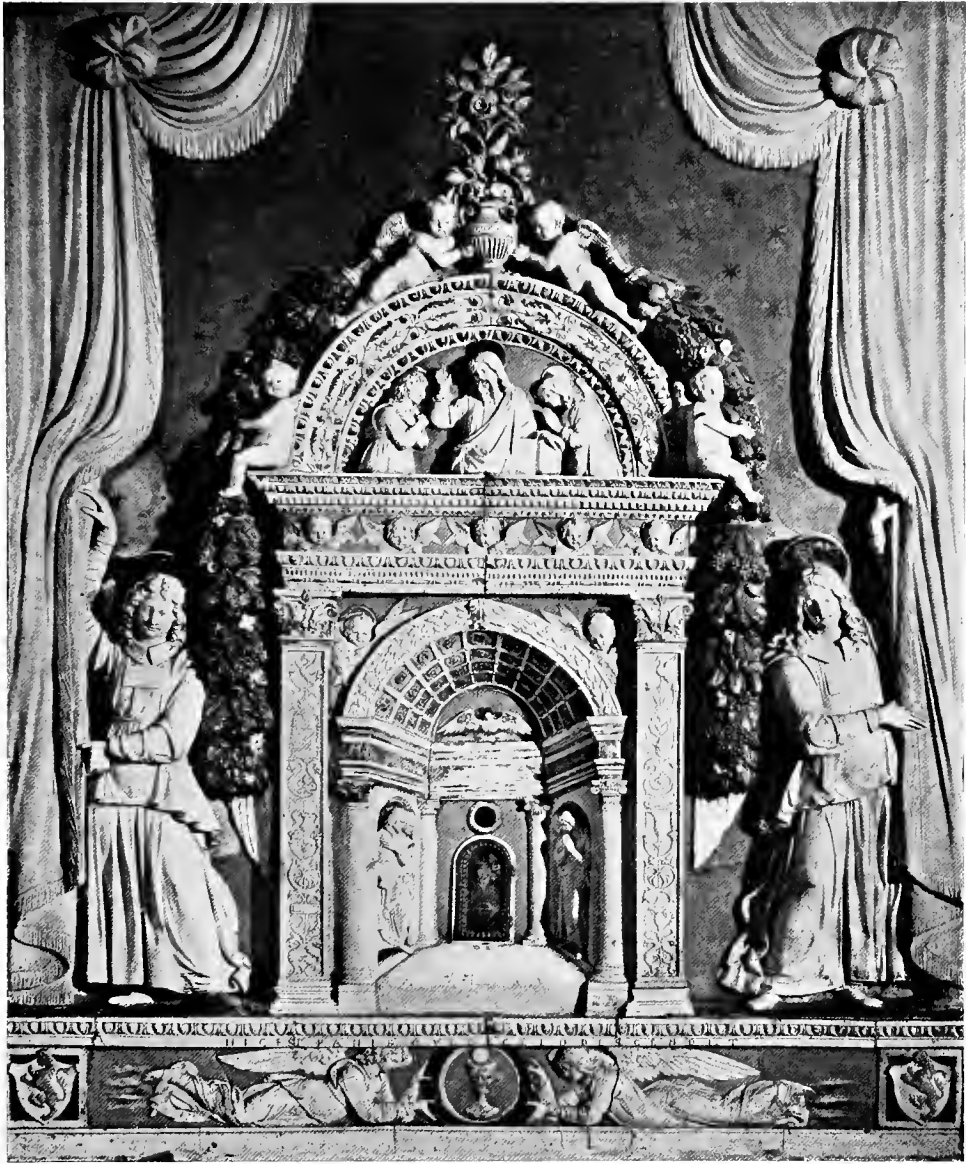


FIGURE 39.—CIBORIUM. SS. APOSTOLI, FLORENCE.



FIGURE 40.—CIBORIUM. MRS. J. L. GARDNER COLLECTION, BOSTON.

angels at SS. Apostoli. The curtain is here represented within the central relief, but the symbols of the Father and the Holy Spirit are omitted, or perhaps relegated to the frame. Even the symbols of the Sacred Host are absent, unless the disk beneath the door be intended to suggest the wafer. It may be observed also that in the spandrels above the vault are disks imitating red porphyry against *verde antico*, and *verde antico* against red porphyry. This fondness of Andrea's for reproducing porphyry and *verde antico*, we have already noticed in the altarpiece in the Metropolitan Museum.

In reducing the vault from four rows of cofferings to two, the sculptor has not only lost depth of perspective, but we feel that the vaulted ceiling is not properly correlated in depth with the pavement. In the Museo Nazionale, Florence there are two ciboria (Nos. 26 and 33), in which the process of abbreviation is carried a step further and only one row of cofferings is represented. In these cases it is difficult to realize that a vaulted ceiling had ever been in the artist's mind.

33. In the collection of Mr. Martin A. Ryerson, Chicago, there is another central relief of a ciborium (Fig. 41). As it is in glazed terracotta it is natural to think of this as workmanship of the Robbia School, and, on account of its general resemblance to Mrs. Gardner's ciborium, it may be considered here. But the resemblance is very general, and consists chiefly in the adoring angels issuing from the sides of a vaulted hall. This composition occurs in ciboria attributed to Buggiano, to Desiderio, to Mino da Fiesole, and others. It is by no means confined to the Della Robbias. The sculptor of this relief could not have had a very thorough Florentine training, as may be seen from his imperfect grasp of perspective. In spite of the fact that his ceiling has a certain amount of real depth, he has unskillfully counteracted the effect of this by representing all the rosettes in the cofferings as if they stood in a vertical plane facing the spectator. This flattens out the entire vaulted ceiling and makes it look like a fan. In the SS. Apostoli tabernacle, and in Mrs. Gardner's, the floor is represented as if laid in flat tiles, whereas here it is indented, so as to give the appearance of a rough grill work. A somewhat similar pavement is shown in a marble ciborium, dated 1491, and attributed to the school of Mino da Fiesole, in the Cathedral at Cortona. The draperies of the two angels cannot be said to have been executed under Andrea's influence. Hence this

relief may be assigned to the Robbia School only by courtesy, although it is not impossible that it may have been executed by one of Andrea's many sons, who had lost, or never shared, his father's inspiration.

Arms of the Salviati, Dei, and Frescobaldi families (Nos. 34-36).

Stemmi, or coats of arms, were made by all members of the Robbia School. Luca della Robbia made a very notable medallion with the arms of René d'Anjou, and others for the Pazzi, Serristori, and other families. These were sometimes of considerable size, some six feet in diameter, and employed for the decoration of palaces, courts, or gardens. But more frequently *stemmi* were used to commemorate the holding of some office, were of smaller size, and accompanied by an inscription. As these inscriptions are usually dated the coats of arms are helpful in the classification of other similarly decorated, but undated monuments. During the time when Andrea della Robbia was in control of the atelier many of these *stemmi* were produced.

34. Three of these products of Andrea's work are now in the collection of Mr. Stanley Mortimer at Roslyn, L. I. One contains the arms of the Salviati family and is set in a wreath of pine cones, quinces, grapes, and other fruit. The arms of the Salviati family are: argent, two bends bretisse gules. The silver ground is here represented by white and the red bands are violet—it being impossible for the Robbias to secure, after baking, a red enamel. The Salviati family were patrons of the Robbias. Another medallion with these arms may be seen on the Palazzo Pretorio at San Giovanni Valdarno, set up in 1484 by Bernardo, son of Marco Salviati, a knight. The same arms appear on a Robbia altarpiece in Mr. Henry Walters' collection in Baltimore, and on the Lavabo in S. Niccolò da Tolentino at Prato.³¹ There is also a document which informs us that a Fra Roberto Salviati contributed and raised funds for the Presepio by Andrea della Robbia set up in the little church of S. Maria Maddalena in Pian di Mugnone in the year 1515.³²

35. A second medallion with a similarly constructed garland and with the escutcheon set upon a white fluted background, contains the arms of the

³¹ Carotti, *Archivio Storico dell' Arte*, vi (1891), pp. 112-116; M. Reymond, *op. cit.*, p. 237.

³² Cruttwell, *Luca and Andrea della Robbia*, p. 312.



FIGURE 41.—CIBORIUM. M. A. RYERSON COLLECTION, CHICAGO.

Dei family, which consists of a golden bend and three golden fleur-de-lys on a blue background. It is surrounded by a polychrome frame of fruit, arranged in groups of three, according to Andrea's favorite method, the bunches of fruit being separated by a fluted band.

36. The third medallion shows the arms of the Frescobaldi family. Stated in heraldic terminology these are: gules, three chess-rooks argent, a chief or. Here the chief, or upper horizontal section of the escutcheon, is covered with a yellow enamel, for gold; the chess-rooks are white, for silver; and the ground against which the rooks appear is violet, for red. It would be interesting to discover the extent to which the Frescobaldi family were patrons of the Robbias. Their patronage probably began in Luca's lifetime, as the Berlin Museum contains a Madonna by Luca della Robbia which came from the Frescobaldi palace in Florence. A few years ago I counted in that palace alone nearly fifty examples of Robbia ware of different periods. A dozen of them were coats of arms. In the Stanley Mortimer example the escutcheon is set upon a blue fluted disk and is surrounded by a white frame ornamented by a green wreath of laurel. On several occasions did Andrea employ laurel as a decorative motive: on the console which supports the statue of S. Benedetto in the Duomo at Borgo San Sepolcro, on the console of the relief of the Adoration in the Bardini sale of 1902, and on that of an Adoration in the Victoria and Albert Museum.

III
GIOVANNI DELLA ROBBIA
1469-1529?

The work of Andrea della Robbia was carried on by several of his sons, of whom the best known is Giovanni. In his earliest work, as for example in the Lavabo in Sta. Maria Novella (1497), Giovanni exhibits something of the purity and charm of his father's style; but even here may be detected signs of decadence. He soon lost all sense for beautiful forms and strove for gaudy, striking effects. His most characteristic works, such as the lunette representing the Pietà in the Museo Nazionale (1521) and the Tabernacle formerly in the Via Nazionale (1522), show but little of his father's influence, more of the mannerisms of Verrocchio, and an excessive reliance on colour. His work is not even redeemed by a fine sense of colour. It has lost the variety and delicacy of Luca's and the refinement of Andrea's polychromy. It makes its appeal not to the aristocratic patrons of art, but to the uneducated masses.

37. *The Kneeling Madonna (Fig. 42).*

In the Metropolitan Museum, New York, there is a statuette of the Madonna on her knees, with folded hands (Fig. 42). She wears a veil which is glazed in white and a mantle of light blue, the superficial decoration of which is in gold. The remainder of the figure is unglazed. The pose of the Madonna suggests that this statuette originally formed part of a Presepio group, or at least of an Adoration of the Child. The type of the Madonna has a general resemblance to that of the Vanderbilt Madonna already described, but it is even more closely related to the Madonna in the

lunette of the Lavabo in the Sacristy of S. Maria Novella, made by Giovanni della Robbia in 1497 (Fig. 43). We may note a general resemblance in the features of both Madonnas, a similar treatment of the veil, and of the folds of the drapery. The hands of the Madonna and her robe are not so well modelled as the hands and robe in the lunette, suggesting the possibility that the statuette was made by some admirer of Giovanni who copied his mannerisms. But Giovanni himself was seldom as careful with his modelling as when he made the Lavabo of 1497.

One peculiarity deserves consideration—the fact that this figure is only partially glazed. Partially glazed statues and reliefs were common in the 16th century, but the two busts on the Loggia di S. Paolo, as well as the celebrated lunette representing the meeting of S. Francesco and S. Domenico, represent a tendency to leave the nudes unglazed as early at least as 1495. Consequently a partially glazed statuette is quite possible in the closing years of the 15th century.

38 *Lunette representing the Resurrection (Fig. 44).*

The Museum of the Brooklyn Institute has the honour of possessing the most characteristic example of Giovanni della Robbia's work in America. It is a lunette representing the Resurrection of Christ. Some years ago I saw it in the chapel of the Villa Antinori at Colombali or Le Rose, a few miles outside of the Porta Romana, Florence. This Villa formerly belonged to the de' Rossi family, but in 1487 passed into the possession of Niccolò di Tommaso Antinori, and has remained in the hands of the Antinori family to this day. Niccolò's name appears amongst the Priors of Florence in 1483. In 1514 he was both Councillor and Prior. In the lunette we recognize a portrait of Niccolò, or perhaps of his son Alessandro who was Prior in 1523, with folded hands, in the donor's position at the feet of Christ. The Antinori arms, with field of yellow for gold and a chief lozengy of four tracks azure, appear at the base of the lunette at either end.

From the two *stemmi* the garland frame proceeds around the top and across the base of the central relief. The garland consists of various fruits and flowers and animals; the fruit being arranged on the triple system with little or no separation of bunches, and united at the top, and at the centre of the base, by some invisible bond. Luca's garlands were usually asym-



FIGURE 42.—KNEELING MADONNA.
METROPOLITAN MUSEUM, NEW YORK.



FIGURE 43.—MADONNA AND ANGELS. S. MARIA NOVELLA, FLORENCE.

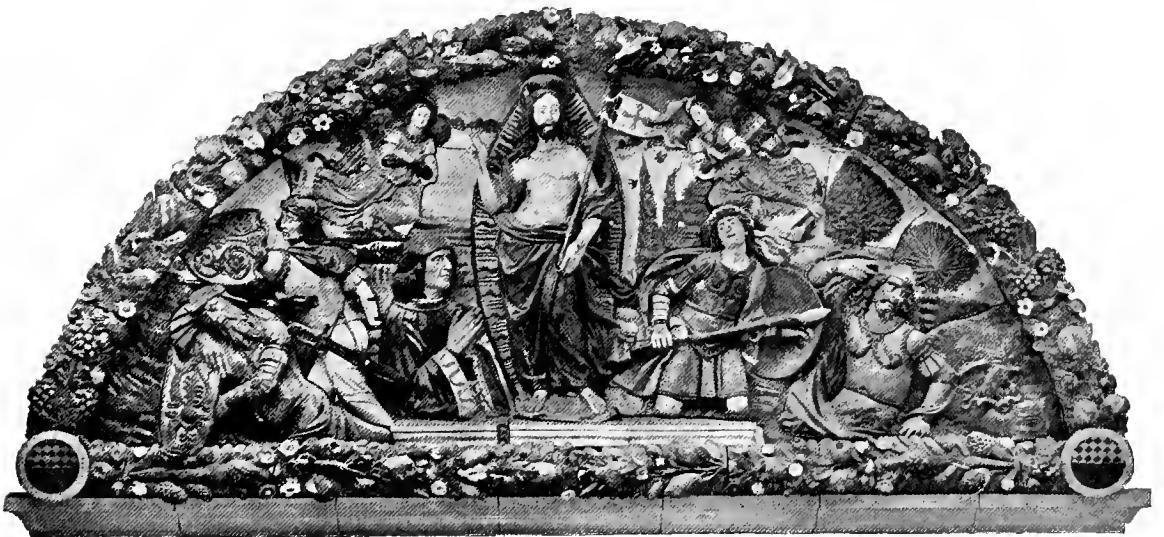


FIGURE 44.—RESURRECTION. BROOKLYN INSTITUTE.

metrical and continuous; Andrea's were more conventional and arranged in separate bunches; Giovanni's show traces of Andrea's conventions together with a disorderly continuity. We are struck by the bright colours of the fruit and flowers amid which we discover snakes, lizards, birds, and frogs. No appeal is made to us by crisp outlines or fine modelling.

The subject of the Resurrection had been treated in 1443 by Luca della Robbia in a lunette over one of the sacristy doors in the Cathedral of Florence, and later by Andrea della Robbia in a fine altarpiece in the church of S. Bernardino at Aquila. In both cases the figures are enamelled in white against a blue background. In the Brooklyn relief all the faces are made to look like flesh, the hair and garments also are brilliant with colour, and the wings of the angels are polychromatic. There is also a landscape background with green trees, birds, and brightly coloured clouds. The angels lack the seriousness of Luca's angels, the beauty of Andrea's. They look empty minded and are awkwardly posed. The soldiers are not all quietly asleep; three are awake and show perturbation of mind. The sarcophagus is most crudely indicated, and the Christ, without inherent dignity or beauty, is surrounded by a halo of forked yellow flames. We find this type of flaming halo used by Giovanni in his Assumptions of the Virgin at Pisa (1520), at the Ceppo Hospital at Pistoia (1525), and at San Giovanni in Valdarno. This type of Christ he has repeated in a statuette which crowns the altarpiece in S. Stefano at Lamporecchio. As the Lamporecchio altarpiece was ordered in 1524, we may believe that the Brooklyn lunette is of approximately the same date.

39. *Altarpiece representing the Temptation (Fig. 45).*

One of the most interesting of Robbia works in America, is an altarpiece, representing the Temptation of Adam, in the collection of Mr. Henry Walters, Baltimore. It came from the Lelong collection, Paris, and was purchased in December, 1902. It consists of many parts, which have been put together more intelligently than when in the possession of the former owner. One cannot help feeling, however, that the altarpiece as it stands is not as originally designed, and that it is the product of more than a single mind. The lateral frames have neither bases nor capitals, and the cornice is insufficient to have crowned either an architecturally constructed or a non-architectural frame. It is, however, the frame and the predella

that link themselves most closely with known works of the Robbias and particularly with those of Giovanni della Robbia. The moulding at the base of the predella occurs, with the same rope ornament above the leaf and dart, in Giovanni's altarpiece of 1520, now in the Campo Santo at Pisa; the pilasters with thick bunches of fruit rising from dolphin handled bases are found in Giovanni's altarpiece of 1520 at the Seminario in Fiesole, and more attractively in an earlier work, the Last Judgment altarpiece at S. Girolamo, Volterra; and the net work of cubes which forms the ground for these panels is used by him in the predella of the altarpiece of the Pulci Chapel in Santa Croce. The lateral frames of the central relief present an unusual species of decoration, but in the altarpiece at Pisa Giovanni della Robbia divides his pilasters into alternately long rectangles and squares, and in his well known Tabernacolo delle Fonticine (1522), until recently in the Via Nazionale, Florence, he arranges bunches of fruit in rising and pendant bunches set dos-a-dos in each panel.

But while the frame and predella may be attributed to Giovanni della Robbia, the central relief is certainly by another hand. Giovanni would have treated the theme more pictorially with a landscape background, and with trees lacking the crisp and plastic quality of this relief. The figures of Adam and Eve are here modelled by some one who was alive to the beauty of classic sculpture. Adam is like an Antinous and Eve like a Venus, and both are modelled and posed with much more skill than Giovanni possessed. In one of the medallions at the Certosa near Florence, made in 1522, we can see a head of Adam by Giovanni della Robbia which shows, even at that date, no influence whatever from classic types. The composition, with its lateral as well as central tree, shows a general resemblance to Albrecht Dürer's well known print of the Temptation of Adam engraved in 1504 and copied in Italy by Marcantonio in 1510 or 1512. This date brings us very close to the date of the altarpiece itself, which was probably made and erected in the year 1515, for it bears the inscription

LEO. X. PONT. MAX. INGRESVS. EST. FLOTIA. XXX^a. Dp.

ADAM PRIMVS HOMO DANAVIT SECMVLA POMO

The first part of the inscription informs us that Leo X as Pope entered Florence on the 30th day. This date, St. Andrew's day, the 30th of November, 1515, was the occasion of a great festival to which Jacopo Sansovino, Andrea del Sarto, Baccio Bandinelli and others contributed ephemeral

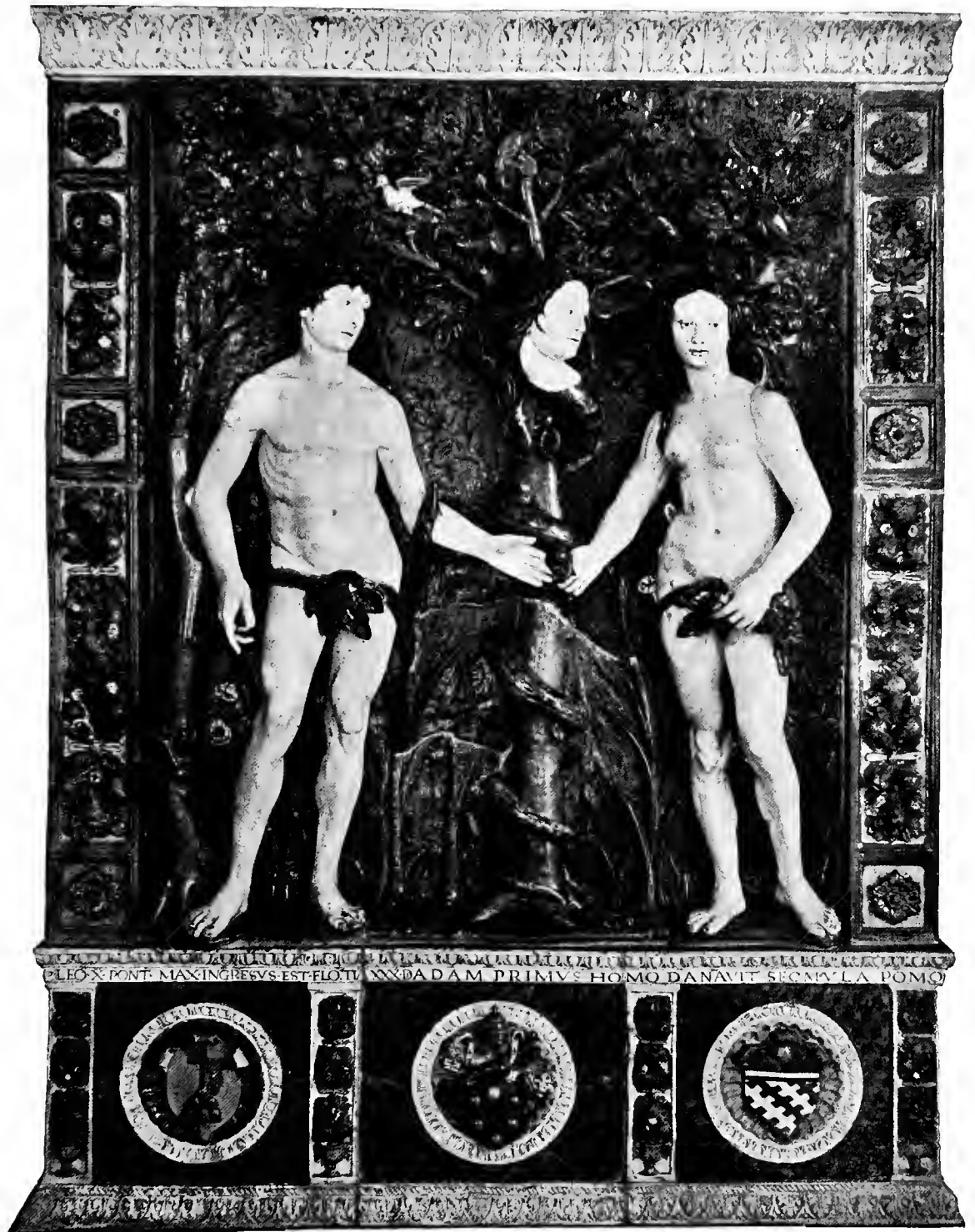


FIGURE 45.—THE TEMPTATION. WALTERS' COLLECTION, BALTIMORE.

works of art, and the memory of which was preserved by Vasari in a series of frescoes in the Palazzo Vecchio (See Vaughan, *The Medici Popes*, pp. 143-147). In the inscription the letter D containing a P is somewhat puzzling. It may be D(ie), in which case the P is enigmatical; or D(ecimo) P(rimo Mense), a possible abbreviation for the 11th month; or D(onum) P(osuit) or D(edicavit et) P(osuit), an indication that the altarpiece was a gift or at least dedicated by Leo X; or D(omenico) P(retore) or D(onato) P(retore), since a Domenico Alamanni and a Donato Cocchi each held the office of Prior in 1515. The latter mode of indicating a date is found in a Robbia monument at Empoli, although the name of the Prior is there written out in full. Here the full expression of the date would have left insufficient space for the succeeding couplet ADAM, etc. This brief couplet contains two errors. The ligature is carelessly placed over the N and the A in DANAVIT, as if the scribe did not have clearly before his mind the word *Damnavit*. Then, as if conscious that he had omitted the letter M, he recovers it and inserts it in the middle of the word SECVLA making of it the strange word *Secmula*. But this is not the only monument from the atelier of Giovanni della Robbia which indicates a lack of accuracy in inscriptions.

The coats of arms bear also silent testimony as to the dedication of the monument, if we can interpret them correctly. The central arms, with the Papal tiara and keys, and the one blue and five red Medici balls are those of Leo himself. The arms to the right show a combination of Leo's initials with a blue Medici ball, set above the Salviati arms. It may be recalled that Lucrezia de' Medici, sister to the Pope, had married Jacopo Salviati, also that her son Giovanni Salviati had been made a cardinal very early in Leo's reign (Young, *The Medici*, I, p. 406). It seems likely therefore that these arms are those of the young cardinal. The arms to the left, a red cross on six mounts against a blue ground are those of some member of the Buondelmonti family, which I have not been able to determine, but it may be noted that at S. Giovanni in Valdarno, there hangs on the walls of the Palazzo Pretorio a Robbia *stemma*, showing the Buondelmonti arms, set up by Antonio di Lorenzo di Messer Andrea Buondelmonti de Montebuoni, who was Vicario at S. Giovanni in 1474 and 1475. But as this Antonio was one of the Priors of Florence in 1467, it is more likely that the Buondelmonti whose arms are on this altarpiece was a younger man,

possibly Bartolomeo di Rosso Buondelmonti who married Bianca di Pietro Medici in 1483, or Filippo di Rosso di Messer Andrea, who occupied the office of Prior in 1500, 1523 and 1527. It is interesting to notice that once again the Buondelmonti and Salviati arms are found together on the same monument: on the base of an altarpiece by Giovanni della Robbia in the Oratorio della Madonna in San Giovanni in Valdarno, where the Pieve constituted one of the personal benefits conferred upon Leo X when he was still a cardinal.

Where the Walters' altarpiece was originally located is no longer known, but it is an important record of Leo's triumphal entry into Florence set up by two of his relatives or friends.

40. *Bust of a youthful Saint (Fig. 46).*

Mrs. Olcott Perkins of New York has recently sold to the Worcester Art Museum a round-headed relief showing the bust of a youthful saint, possibly S. Giovanni Evangelista, S. Tommaso, or S. Ansano. It is broadly modelled, and effective, and bears some resemblance to Giovanni's head of S. Ansano at the Certosa, near Florence.¹ It has, however, more classic dignity, and impresses us more like a prototype than a derivative of the Certosa head. It recalls various youthful saints by Andrea della Robbia, and may, with good reason, be assigned to his atelier.

41. *Head of Christ (Fig. 47).*

The Museum of Fine Arts, Boston, possesses a head of Christ, which we may attribute to Giovanni della Robbia. It is glazed in white, with no indication of colour, except to mark the eyes. Although in some details resembling the Christ of the Antinori Resurrection, it is finer in expression and seems to represent an earlier type. How much earlier is not easy to determine. There is a head of Christ amongst the heads decorating the cloister of the Certosa, of which I have no clear recollection or photograph. But the head of S. Jacopo Maggiore in the Certosa, made by Giovanni della Robbia in 1522, is sufficiently similar in general construction and detail to indicate that the Boston head belongs to the same period of Giovanni's career. Whether it was originally part of a figure of the risen Christ or of a Christ with the Samaritan woman is not perfectly clear.

¹ Marcel Reymond, *op. cit.*, p. 226; Cruttwell, *op. cit.*, p. 242.



FIGURE 46.—BUST OF A YOUNG SAINT.
WORCESTER ART MUSEUM.



FIGURE 47.—HEAD OF CHRIST. MUSEUM OF FINE ARTS, BOSTON.

42. *Altarpiece representing the Lamentation over the body of Christ*
(Figs. 48-49).

The collection of Mrs. John L. Gardner, Boston, contains an altarpiece representing the Lamentation over the dead body of Christ (Fig. 48). It was formerly in the collection of Rev. Dr. Nevin, Rome. This scene is sometimes characterized as a Deposition. But the act of taking the body from the Cross is not here depicted; nor is it the placing of the body in the tomb. It is more properly a Pietà, as it exhibits pity or sorrow for the departed Christ. But it is still better to name it the Lamentation over the body of Christ. This designation may be based on the text on the tablet below, taken from the Lamentations of Jeremiah I, 12, which in the Vulgate reads: O VOS OMNES QUI TRANSITIS PER VIAM ATTENDITE ET VIDETE SI EST DOLOR SICUT DOLOR MEVS. These words, which expressed the lamentation of Jerusalem over her misery, are here ascribed to the Madonna, or to the Madonna, S. Giovanni, and La Maddalena as representatives of the Christian world. The same words are inscribed on the predella of an altarpiece by Andrea della Robbia at La Verna representing Christ on the Cross bewailed by angels and saints.

In the Museo Nazionale (No. 64), Florence, there is an altarpiece (Fig. 49), with which the Boston altarpiece should be carefully compared. The principal figures are similarly constructed, and there is only a slight modification of the composition. In the Boston relief a nimbus has been placed upon each of the heads, and the hands are posed in more expressive attitudes. The dead Christ is now supported only on the knees of his mother, is more relaxed, more livid in colour. But we have no difficulty in recognizing the handiwork of Giovanni della Robbia, who signed and dated (1521) a lunette representing the same subject, in the same style, in the Museo Nazionale (No. 37).

The landscape backgrounds in the two altarpieces are somewhat differently treated. In the Florentine example the landscape is more elaborate. We see not only the vacant sepulchre and the stripped crosses at Golgotha, but hosts of diminutive creatures, possibly the bodies of departed saints (Matth. xxvii, 27, 52), and the domes and towers of Jerusalem. In the Boston example the landscape is reduced to simpler terms. The dark purple and yellow clouds, which appear in both altarpieces and which Miss Cruttwell aptly compares to the stripes of a tiger's back, are perhaps a crude

attempt to indicate the darkness and atmospheric disturbances connected with the crucifixion. The cross is here even more emphatically represented than at Florence, and the angels bear not only the spear and the sponge but expose to view S. Veronica's handkerchief. As in Andrea della Robbia's crucifixion at La Verna, the sun and moon are represented above the cross and a skull at its base.

It seems probable that some one from Giovanni's atelier assisted him in the execution of the Boston altarpiece, for in the centre of the predella is introduced a crude baluster, such as one finds frequently in the works of Giovanni's followers, but is quite out of place in this monument.

43. *Small relief of the Lamentation (Fig. 50).*

In the art gallery of Mr. E. F. Bonaventure, New York, may be seen a round-headed relief representing Mary holding the dead Christ in her lap. As a group this may be considered a reduction of the larger compositions just described. It is labelled with the same inscription from the Lamentations of Jeremiah. The landscape is here reduced to its simplest elements—the hill of Calvary on which is planted the cross and some crudely indicated trees. The Madonna and the Christ are just what we might expect from the atelier of Giovanni della Robbia.

About the relief is a fruit and flower frame, broad and heavy, not subdivided into conventional bunches. It lacks crisp and vigorous modelling, but is interesting for the novelty of the fruit represented. Besides the usual grapes, pine cones, apples, lemons, and pomegranates, we see here a sliced cucumber, green almonds, bean pods and walnuts. One of Giovanni's pupils seems to have been stirred to extend the composition of the fruit frame beyond the range usually exhibited in the works of his master.

44. *Bust of La Maddalena (Fig. 51).*

The Boston Museum of Fine Arts has had in its possession for some years a small, unglazed half figure or bust loaned by Mr. C. C. Perkins and labelled "St. John. Terra cotta of the XVI century." The modelling of the breasts show that this is a woman, and we may be practically certain that the object held in her right hand was the vase or alabaster box of ointment. If we compare this statuette with Giovanni della Robbia's Magdalens, we find a similar type of head, the same squared cut of the robe,



From photograph copyrighted by T. E. Marr.

FIGURE 48.—LAMENTATION. MRS. J. L. GARDNER'S COLLECTION, BOSTON.



FIGURE 49.—LAMENTATION. MUSEO NAZIONALE, FLORENCE.



FIGURE 50.—LAMENTATION. BONAVENTURE GALLERY, NEW YORK.

and, in one instance, in the altarpiece in the Pulci Chapel of S. Croce, she carries, as here, a book as well as a vase. The proportions, however, are somewhat different, suggesting that the bust may be the handiwork of one of Giovanni's assistants.

45. *Statuette group of the Madonna, Child and S. Giovannino.*

In the collection of Mr. Stanley Mortimer, Roslyn, there is a small group, partly glazed, of the Madonna holding the Child on her right arm. The Child is blessing with his right hand and holds his left to his mouth. The young S. Giovannino to the right holds a banner inscribed SCCE AGNV for ECCE AGNV(S DEI). The Madonna wears a blue mantle lined green, and S. Giovannino a gray brown hair cloth. The nudes and the Madonna's robe are unglazed. This group may be assigned to the atelier of Giovanni della Robbia.

46. *Medallion of Madonna with almost nude Child (Figs. 52-53).*

In the collection of Mr. E. J. Berwind, Newport, there is a medallion, unglazed, representing the Madonna carrying an almost nude Child, whose right hand is extended in blessing (Fig. 53).

This medallion, formerly in the Gavet collection, Paris, is an almost exact copy of the Madonna of S. Jacopo di Ripoli in the Via della Scala, Florence (Fig. 54). The S. Jacopo in the lunette is a fairly close parallel to Giovanni della Robbia's S. Giovanni Battista at Galatrona, and at the Certosa (1522). But the face of the Madonna, the manner in which she holds the child, the mannered pose of her fingers and the detailed representations of veins on the hands of the Saints, suggest a closer study of Verrocchio than is usually exhibited in Giovanni's works. If not by Giovanni himself, this work may be assigned to his atelier.

47-50. *Two dolphin handled vases and two bouquets of fruit (Fig. 54).*

There are in various museums and private collections, vases which were undoubtedly made in the Robbia School. Two of these in blue enamel, with dolphin handles, a scale pattern on the shoulder, interlacings on the body and *godrons* on the lower half of the vase, are in the collection of Mr. Philip M. Lydig, New York. Almost an exact parallel to these vases may be seen on the framework of an altarpiece at La Verna representing

the Lamentation over the dead body of Christ. This altarpiece may be assigned to Giovanni della Robbia. A similar representation of blue vases with dolphin handles, scale pattern, and *godrons* is found on Giovanni's altarpiece of the Last Judgment at Volterra, which bears the date 1501. In general, however, Giovanni does not show an independent or fine sense of form for vases. The vases represented on the pilasters of his lavabo in S. Maria Novella (1497) are derived from types found in the works of Andrea. Even the dolphin handles, and the scales and *godrons* may be seen in some late works by Andrea della Robbia at Arezzo.

The bunches of fruit are here made in the form of bouquets, so they find their places in the vases as naturally as the figured bunches of fruit rise from the figured vases upon the altar frames. The fashion for decorating pilasters with fruit and flowers proceeding from vases in all probability crept into European art from the Orient, where such motives were at home for many centuries.

51-54. *Candelabrum bearing angels.*

In the collection of Mr. J. Lindon Smith, Boston, and in that of Mr. Thomas Shields Clarke, New York, may be seen glazed terra-cotta statuettes representing candelabrum bearing angels. The Boston examples are glazed white and are posed on green bases, those in New York are polychromatic. These reflect in a measure the types, without exhibiting all the peculiarities, of similar angels made by Giovanni della Robbia. In form, as well as in conception, they show a considerable decline from Luca's candelabrum bearing angels in the sacristy of the Cathedral at Florence.



FIGURE 51.—LA MADDALENA. MUSEUM OF FINE ARTS, BOSTON.



FIGURE 52.—MADONNA. E. J. BERWIND COLLECTION, NEWPORT.



FIGURE 53.—MADONNA AND SAINTS. S. JACOPO DI RIPOLI, FLORENCE.



FIGURE 54.—VASE AND FRUIT. P. M. LYDIG COLLECTION, NEW YORK.

IV

MISCELLANEOUS ROBBIA WORKS

In spite of the fact that we have authenticated works by Fra Ambrogio della Robbia, Fra Mattia della Robbia, and by Luca di Andrea della Robbia, it is difficult or impossible to group about them a sufficient number of works to present a clear view of the various branches of the school. Until more documents are found to aid us, we are likely to remain for some time in the dark. It is, however, probable that we shall soon recover a general notion of the style and works of Benedetto Buglioni and of Santi Buglioni, who were influential members of the late Robbia School. There are many monuments, which, at the present time, we can merely group together, without specific attribution. One of these unknown sculptors was strongly influenced in his types by Antonio Rossellino, another by Benedetto da Majano, a third has a marked individuality of his own.

Works showing the influence of Andrea della Robbia (Nos. 55-62).

The influence of Andrea della Robbia may be detected in many monuments by his successors. We have already noticed it in the early works of Giovanni della Robbia. We find it also in many other products of the Robbia School. Such influence may be recognized in a relief at Goldschmidt's, New York, and in medallions in the collections of Mr. Philip M. Lydig and of Mr. Bradley and in other works.

55. *Madonna with Child blessing and holding a Bird (Figs. 55-56).*

The Goldschmidt galleries, New York, have on exhibition a round-headed relief representing the Madonna with the Child blessing and holding a Bird (Fig. 56). It is provided with a fruit and flower frame constructed

according to canons not far removed from those of Andrea della Robbia, but more commonly followed by his successors. We may observe here chestnuts, lemons, grapes, pears, pine cones, oranges, cucumbers, quinces, pomegranates, peaches, plums, and poppies amongst which are snails and lizards, such as we have found in Giovanni's lunette in Brooklyn and in the Adam and Eve altarpiece in Baltimore. But this is not one of Giovanni's frames, nor does the relief indicate his handiwork. The *Comptes des Bâtimens du Roi*, I, p. 112, under date of 1537, describes a large tondo, over the entrance of the Château de Fontainebleau, by Girolamo della Robbia, the garland of which exhibited "several varieties of leaves and flowers, melons, cucumbers, pine cones, pomegranates, grapes, poppies, artichokes, lemons, oranges, peaches, apples, frogs, lizards and snails".¹ We may, therefore, reasonably think of Girolamo della Robbia as possibly the author of this relief, but unfortunately the Fontainebleau tondo no longer survives, and we have no other authenticated work of Girolamo's which can be used as a standard of comparison.

The central relief was apparently made by some one who felt Andrea's influence during the period (1508-1510) when he made the Madonna della Quercia at Viterbo (Fig. 57). Two angels, not so beautiful as Andrea's, hold between them a heavy crown above the Madonna's head. They emerge from clumsily indicated clouds. A fat Christ Child blesses with one hand and holds a bird in the other—the same motive used by Andrea at Viterbo. The Madonna is also derived from the same source, but is strangely corsetted and betrays a less competent hand. On the whole, the central relief is distinctly inferior to the frame.

56. *Madonna adoring the Child supported by an Angel (Fig. 57).*

In the collection of Mr. Philip M. Lydig, of New York, there is a medallion of the Madonna adoring the child, based upon, but of a different type from, those attributed to Andrea della Robbia. It formerly belonged to M. Molinier and was illustrated in the frontispiece of the catalogue of his collection. In the Vieweg collection at Braunschweig, in the Watts collection at Guildford, and in the Museum at Berlin, there are other medallions by the same hand. The Berlin example retains traces of gilding on the garments and in the background, and has a more elaborate frame.

¹ Quoted by Cavallucci and Molinier, *Les Della Robbia*, p. 175.



FIGURE 55.—MADONNA. GOLDSCHMIDT GALLERIES, NEW YORK.



FIGURE 56.—MADONNA AND SAINTS. S. MARIA DELLA QUERCIA, VITERBO.



FIGURE 57.—ADORATION. P. M. LYDIG COLLECTION, NEW YORK.

The authorities of the Museum class it as in the manner of Andrea della Robbia,² and certainly adorations not very unlike this were so frequently produced in the atelier of Andrea della Robbia that this relief may be considered as in a very general sense belonging to the same class. We would like, however, to direct attention to an altarpiece in the church of S. Gimignano at Antona, near Massa Carrara. It represents the Madonna enthroned and being crowned by angels in the presence of several saints. This is a work which cannot be assigned to Luca, nor to Andrea, nor to Giovanni della Robbia. It has a character of its own and there are many altarpieces and other monuments in Italy which are by the same hand. Ubaldo Mazzini, in an article entitled *Alcune Opere di Benedetto Buglioni in Lunigiana*,³ compares it with the documented Resurrection in the Church of S. Francesco, Pistoia, and with the lunettes of the Ceppo Hospital, Pistoia, and of the Ognissanti Church, Florence, and concludes that the Antona altarpiece is by Benedetto Buglioni. In our opinion this work is to be classed with a large series of monuments, some of which are undoubtedly by Benedetto Buglioni; but Benedetto's style has not yet been firmly established, nor has it been clearly distinguished from that of Santi Buglioni, while by many critics it is still confused with that of Giovanni della Robbia. Mazzini's attribution may be correct, but the evidence for it is not entirely conclusive. However this may be, the Antona altarpiece is crowned by a lunette containing a representation of the Nativity. The Holy Family is represented in a rocky landscape set with trees. On the left S. Giuseppe is seated in his usual pensive attitude, on the right are diminutive heads of the ox and the ass, and a crib. In the centre is the Madonna adoring the Child, who is supported by an angel. The Lydig medallion is an excerpt from this composition, without modification to adapt it to a plaque of circular form. Not merely the composition, but the modelling is the same in both cases. It is important to note the identity of this composition with that of the Antona lunette, even though we leave the determination of authorship for the present unsettled.

57. *Nativity with S. Giovannino (Fig. 58).*

Mr. Edson Bradley, of Washington, D. C., possesses a medallion of a Nativity based on one of the types used by Andrea della Robbia. The

² Bode and Tschudi, *Beschreibung der Bildwerke der christlichen Epoche*, p. 40.

³ *Giorn. Stor. e lett. della Liguria*, 1905.

scene is set in a rocky landscape with trees. From the heavens descends the Holy Dove. S. Giuseppe and the Virgin, the ox and the ass, are in rapt admiration of the Child, who reclines on crudely indicated, light yellow hay or straw. S. Giovannino, who appears only in the later products of the school, is here unusually small and his customary haircloth is omitted. A similar Giovannino with floating mantle, but with the haircloth tunic clearly expressed, occurs in a tondo of an altarpiece at Fabbrica in Val d' Era, dated 1504. The fruit and flower frame is based on Andrea's canons, but contains various modifications found only in the works of his followers.

58. *Nativity with three cherubs and Dove.*

The collection of Mr. Julius S. Bache, of New York, contains a round-headed relief representing the Nativity. It is surrounded by a narrow fruit frame and is set on a console or bracket. It is slightly polychromatic: S. Giuseppe has a yellow staff, the ox is yellow, the ass blue, and the Child is set in light green hay in a light violet basket. All the haloes are yellow. In the sky is the Holy Dove and three cherubs—the only accessories which remain of the Gloria in Excelsis. The Accademia di Belle Arti of Siena contains a Nativity of somewhat similar quality, equally removed from Andrea's established types.

59. *The Holy Family (Fig. 59).*

In the collection of Mr. Charles P. Taft, of Cincinnati, there is a damaged medallion representing the Holy Family. The fruit and flower frame is composed in accordance with Andrea's canons. The central relief is derived from Andrea's Nativities, though not very close to them in style. The landscape is slightly indicated by some distant hills. The Child rests on an uncomfortable bed of hay. The Madonna exhibits traces of Andrea's influence, but the S. Giuseppe in his intensity of expression is based on some other prototype. Figures of a somewhat similar character may be seen on a font in the church at Rignano.

60. *The Nativity with the Stable (Fig. 60).*

The late Mr. Charles C. Perkins presented to the Boston Museum of Fine Arts a polychromatic Nativity, in which appears a thatch-roofed stable. Not possessing the quality of fine workmanship it has been rele-



FIGURE 58.—NATIVITY. E. BRADLEY COLLECTION, WASHINGTON.



FIGURE 59.—HOLY FAMILY. C. P. TAFT COLLECTION, CINCINNATI.



FIGURE 60.—NATIVITY. MUSEUM OF FINE ARTS, BOSTON.



FIGURE 61.—NATIVITY AND SAINTS. MUSEO NAZIONALE, FLORENCE.

gated to the student collections in the basement. Our interest in the relief lies chiefly in its relationships. Its closest analogues are the altarpiece from the monastery of San Vivaldo at Montaione, now removed to the Museo Nazionale, Florence (Fig. 61), and a similar altarpiece in the Chiesa delle Monache Augustiniane at Poppi. The Boston relief presents the same type of S. Giuseppe, of huge proportions, and a somewhat similar Virgin, background, and stable; the Dove is added, but the angels, shepherds and adoring saints are omitted. In these works the influence of Andrea della Robbia is reduced to a minimum and that of Antonio Rossellino is more evident. They belong to a class of works produced when Santi Buglioni was an active worker of the Robbia School.

61. *Medallion head of a Child (Fig. 62).*

Mr. Charles P. Taft of Cincinnati possesses a medallion with the head of a child. The frame shows a garland of flowers with studied variety in the successive bunches. Who the garlanded child may be we do not attempt to determine. Italian marble busts of boys sometimes represented the Christ Child, or S. Giovannino, or mere portraits, and the same is true of the busts of children from the Robbia factory. There are charming busts of boys in the Museo Nazionale, Florence, and in the Cluny Museum, Paris, and less important relief busts in medallions in the oratory of S. Ansano near Fiesole. The Taft medallion may be classed with the late products of the Robbia School, when busts of all kinds in medallions were not uncommon. It is not directly to be connected with the works of Andrea, nor is it easy to relate it to any other Robbia master.

62. *Fragment representing Fra Leo.*

From the storeroom of the Metropolitan Museum has been recovered a fragment of an altarpiece, which originally represented the scene of S. Francesco receiving the stigmata. The remainder of the altarpiece may still be in Italy or scattered in foreign lands. The fragment in the Metropolitan Museum represents the monk, supposed to be Fra Leo, who accompanied S. Francesco. He may be seen, much in the same attitude, on the altarpieces at Barga,³ at Città di Castello, and in predella scenes elsewhere.⁴ He shrinks with fear at the supernatural appearance of the crucifix in the

³ Schubring, *op. cit.*, Abb. 150.

⁴ Marcel Reymond, *op. cit.*, pp. 165, 170, 205.

sky. His flesh tints are pink, his gown gray. The hillside of La Verna is coloured to represent nature, and through it runs a white stream of water on the banks of which are a yellow stag and a black sheep.

The subject of S. Francesco receiving the stigmata was not uncommon in the works of Andrea della Robbia, and we should expect the fragment in the Metropolitan Museum to reflect his style. It is, however, not very closely related to Andrea, nor yet to Giovanni, but may nevertheless be classed in general as a product of the Robbia School.

Works by a follower of Rossellino (Nos. 63-66).

The man whom we designate as a follower of Rossellino might also be recognized under the title of the Sculptor of the Madonna of the Lilies. He was apparently enamoured of Antonio Rossellino's Madonna at Solarolo near Faenza,⁵ of which a free rendering in stucco may be seen in the Louvre.⁶ For the Christ Child he sometimes follows Desiderio da Settignano, and at times Benedetto da Majano.

63. *Madonna of the Lilies with standing Child (Fig. 63).*

In the collection of Mr. Charles P. Taft, Cincinnati, is a Madonna with slightly draped Child standing on a cushion. It came from the Hainauer collection, and is declared by Dr. Bode to be the best of its class—other reliefs of the same subject being found in the Louvre,⁷ and in the Museo Nazionale, Florence.⁸ The Madonna reflects the style of Rossellino, and the Child that of Desiderio. The Child standing on a cushion we have already found in the works of Andrea della Robbia, but these types are not Andrea's, and the background of lilies is a feature which this sculptor repeats in other works. There are various reliefs by the same sculptor representing the Adoration of the Child—in the Gavet collection, Paris; in the Museo Nazionale, Florence;⁹ in the University Museum, Perugia; and another formerly in the Casa Castracane, Urbino,¹⁰ in which the same types recur with the same lily stalks in the background.

⁵ Bode, *Denkmäler*, Taf. 332. Attributed also to Francesco di Simone. See Venturi, *op. cit.*, vi, 730.

⁶ Alinari photograph, No. 22327.

⁷ Alinari photograph, No. 22381.

⁸ Alinari photograph, No. 2764.

⁹ Brogi photograph, No. 9496.

¹⁰ Cavallucci and Molinier, *Les Della Robbia*, p. 148.



FIGURE 62.—HEAD OF A CHILD, C. P. TAFT COLLECTION, CINCINNATI.



FIGURE 63.—MADONNA, C. P. TAFT COLLECTION, CINICINNATHI.

64. In the collection of Mr. E. J. Berwind, Newport, there is a replica of the Taft Madonna, not so fine in quality.

65. *Madonna of the Lilies, suckling the Child (Fig. 64).*

In the collection of Mr. Philip M. Lydig, New York, there is a medallion by the same hand. It represents the Madonna of the Lilies seated in a barren landscape suckling her Child. The Madonna resembles closely the Taft Madonna, but the type of the Child has changed, being no longer derived from Desiderio. In all probability this medallion was once surrounded by a garland frame of fruit and flowers.

66. *Madonna of the Lilies, suckling the Child (Fig. 65).*

Mr. Henry Walters, Baltimore, has also a Madonna of the Lilies, suckling the Child. The Madonna is here presented nearly full length, occupying so much of the field that the landscape background is omitted. The two lily plants, however, are retained. The type of the Madonna has been somewhat modified. It is no longer quite so close to that of Rossellino. The round faced Child tells also of a new influence, possibly that of Benedetto da Majano. This relief is surrounded by a Robbia frame, which exhibits the eclectic spirit of the later members of the school. The scale pattern which Luca della Robbia had used in the frames of the medallions in the Portogallo Chapel at S. Miniato, and which was seldom if ever used by Andrea and Giovanni della Robbia, is here revived in connection with a fruit and flower garland of late design.

67. *Work by a follower of Benedetto da Majano (Fig. 66).*

In the collection of Mr. Philip M. Lydig, New York, there is a medallion from the Lanna collection, Prague, showing a half figure of the Madonna carrying in her left arm the nude Child, who blesses with his right hand and holds in his left a bird. The subject is familiar to us in works of the Robbia School. The type of the Madonna is not far removed from Giovanni's in the lunette of the lavabo (1497) in the sacristy of S. Maria Novella.¹¹ But it is even more closely related to a medallion, No. 22 in the Museo Nazionale, Florence, attributed to Benedetto da Majano, since

¹¹ Bode, *Denkmäler*, Taf. 276; Cruttwell, *Luca and Andrea della Robbia*, p. 216; Raymond, *Les Della Robbia*, p. 228; Schubring, *Luca della Robbia*, Abb. 141.

it is almost an exact copy of Benedetto's medallion above the sarcophagus of Filippo Strozzi (1491-1493) in S. Maria Novella.¹² Possibly, therefore, it is an early work of Giovanni's, although more likely to have been executed by one of Giovanni's associates or followers.

Works by the Sculptor of the Morgan Altarpiece (Nos. 68-73).

We have here classed six works together, which have enough in common to permit us to assign them to the same author. This sculptor was evidently a dominating personality, whose influence is seen not only in Florence, but at Empoli, Barga, Cutigliano, S. Casciano, Pistoia, Prato, Pisa, Poppi, Porrena, Antona, S. Fiora, and Bolsena. His works vary in merit, reminding us sometimes of Andrea, again of Giovanni, and again of Desiderio or other Florentine sculptors. Whether he is to be identified with Benedetto Buglioni, or whether he may have been one of Andrea's many sons we must leave for future discussion. It is enough that we begin to assemble his works, at least those of them which happen to be in America.

68. *The Morgan Altarpiece (Fig. 67).*

There was exhibited, until very recently, in the Renaissance Room of the Metropolitan Museum, an altarpiece representing the Madonna enthroned between S. Girolamo and S. Niccolò di Bari (Fig. 68). It was loaned to the Museum by Mr. Junius S. Morgan, and as it is a very characteristic example of its class we may for the time speak of its author as the sculptor of this altarpiece. The monument is inscribed with the name of the donor, Sister Catarina, daughter of Tomaso di Salvestro di Nucarello, and bears the date 1502. On the predella we see the family arms, scenes from the lives of S. Girolamo and S. Niccolò, and a Pietà, separated from each other by balusters, which frequently recur in the works of this sculptor. The frame of the altarpiece, with its pilasters decorated with candelabra and its elaborate frieze, already heralds the advent of the High Renaissance. This sculptor uses a similar predella and entablature in the altarpiece of the Immaculate Conception at Empoli.¹³ In both altarpieces the central panel is comprised of a central figure or group with a standing

¹² Bode, *Denkmäler*, Taf. 358.

¹³ Alinari photograph, No. 10123.



FIGURE 64.—MADONNA. P. M. LYDIG COLLECTION, NEW YORK.



FIGURE 65.—MADONNA. WALTERS COLLECTION, BALTIMORE.



FIGURE 66.—MADONNA. P. M. LYBIG COLLECTION, NEW YORK.

saint on either side. The Madonna recalls the Madonnas of Giovanni della Robbia, while the standing saints remind us of the saints of Andrea della Robbia. But this sculptor does not confine himself to Robbia types. The Christ Child in the Morgan altarpiece is inspired by Desiderio's Christ Child on the Tabernacle in S. Lorenzo, but in the Empoli altarpiece the angelic host in the clouds is borrowed from Antonio Rossellino's altarpiece for the church of Monte Oliveto, Naples. The style of this sculptor became more individualized and fixed by 1520 when he made a lavabo in the church of S. Niccolò da Tolentino at Prato and an altarpiece of the Madonna between S. Domenico and S. Francesco now in the gallery of the Innocenti Hospital at Florence (Fig. 68).

69. *Madonna and Child between two angels (Fig. 69).*

In Mr. Walters' collection, Baltimore, may be seen a three-quarter length figure of the Madonna supporting a nude Christ Child, who stands upon a cushion, blessing with his right hand and in his left holding a crown of thorns and two large nails. The Child is here obviously a copy of Desiderio's Christ Child. The Madonna has a general resemblance to that of the Morgan altarpiece. The adoring angels, associated with this Madonna when it belonged to Don Marcello Massarenti, Rome, are crudely conceived, but exhibit, nevertheless, some resemblance to the flying angels in the Innocenti altarpiece. This Madonna, with the adoring angels, may well have decorated a lunette over a door or above an altarpiece.

70. *Bust of the Madonna (Fig 70).*

A more accomplished representation of the same wistful Madonna may be seen in an unglazed bust, also from the Massarenti collection and now in the possession of Mr. Walters, Baltimore. As in the preceding example, we see the same prominent forehead, downcast eyes and long nose, but a more expressive mouth and the characteristic corkscrew curls. The sculptor of these Madonnas had a fondness for drawing one end of the scarf across the Madonna's breast.

71. *Similar bust of the Madonna.*

In the collection of Mr. Stanley Mortimer, at Roslyn, there is a replica of this bust, partially glazed. She wears a light blue scarf, with green

reverse, drawn across the breast, which is covered with a tunic or robe of dark blue.

72. *Madonna with Child standing on a pedestal (Fig. 71).*

Once again in Mr. Walters' collection do we find a Madonna by this sculptor. The Madonna, in three-quarter length, holds to the right the lightly draped Child, who stands on a pedestal. The Child is unglazed, as is also the Madonna's face, hair, and hands. She wears a white scarf drawn across the breast, a blue mantle with green reverse, and a crude violet robe. The type of the Madonna differs little from the preceding busts. We may notice the white pedestal on which the Child stands, a motive used by Andrea della Robbia in the lunettes of S. Maria della Quercia, Viterbo, and of the Cathedral at Pistoia. The type of the Child no longer follows Desiderio, but resembles the more independent type in the altarpiece in the Innocenti Hospital.

73. *The green glazed Madonna and Child (Fig. 72).*

The Walters' gallery in Baltimore contains still another Madonna, more or less closely connected with the series we have studied—the full length standing Madonna carrying the almost nude Child on her left arm. This is a most unusual production inasmuch as it is entirely covered with a light green glaze. I can recall only one other example where such an experiment was tried. In modelling it is not as strong as the examples we have cited. It is hardly to be assigned to the same sculptor, but to some assistant, or more recent copyist, who has caught the mannerism of the corkscrew curls and who endeavors to produce the same type of Child.



QVESTA TAVOLA AFECTA FARE
SVORA CATERINA FIGLIVOLA
DI TOMASO DI SALVESTRO DI
NVCARELLO NE MCCCCCZ

FIGURE 67.—MADONNA AND SAINTS. METROPOLITAN MUSEUM, NEW YORK.



FIGURE 68.—MADONNA AND SAINTS. INNOCENTI HOSPITAL, FLORENCE.



FIGURE 69.—MADONNA AND ANGELS. WALTERS' COLLECTION, BALTIMORE.



FIGURE 70.—MADONNA. WALTERS' COLLECTION, BALTIMORE.



FIGURE 71.—MADONNA. WALTERS' COLLECTION, BALTIMORE.



FIGURE 72.—MADONNA, WALTERS' COLLECTION, BALTIMORE.

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